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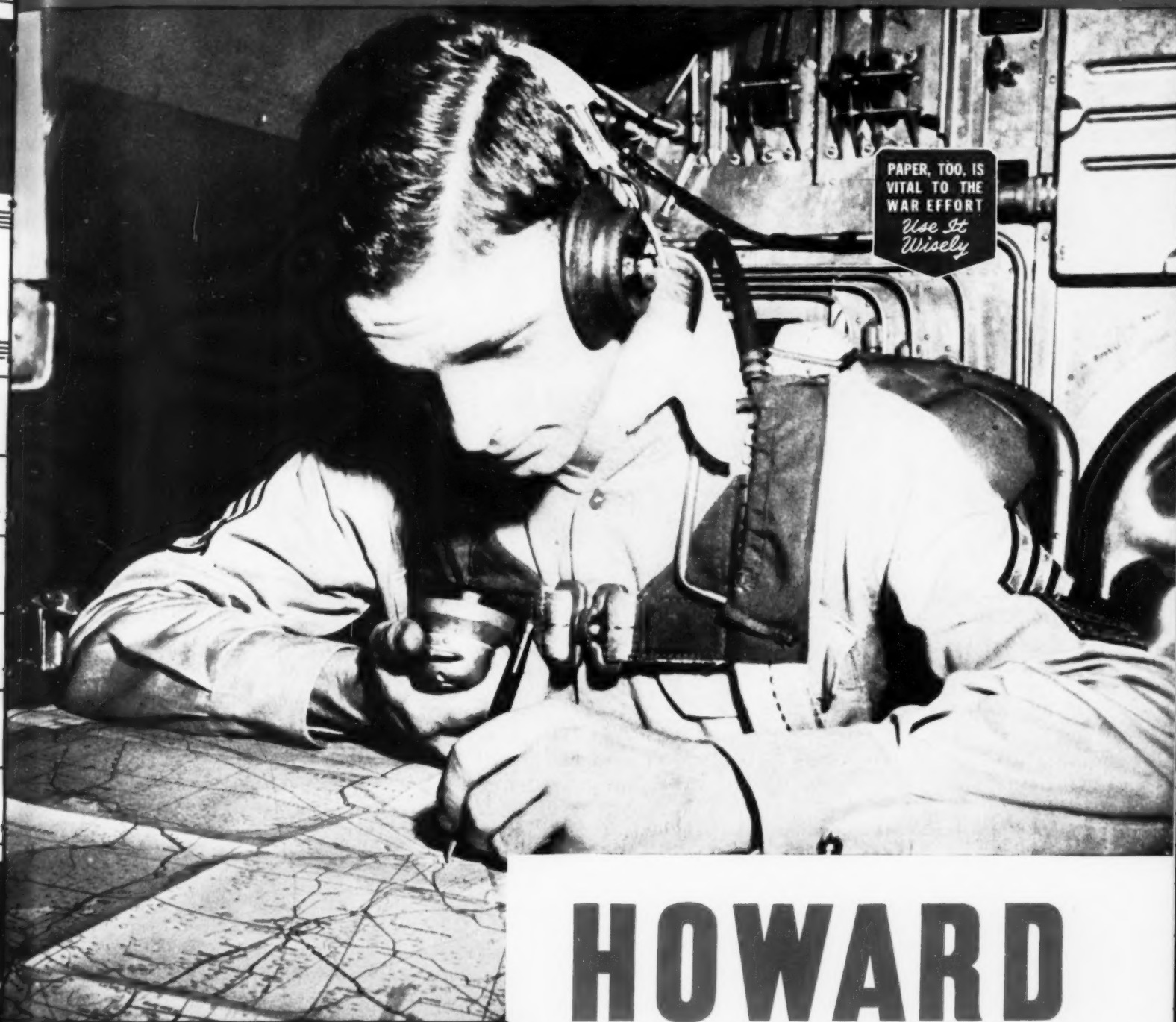
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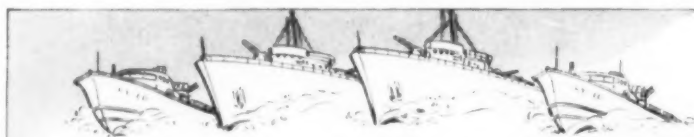
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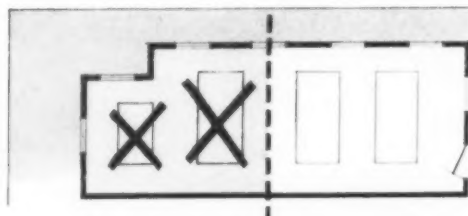


1. Each ton of scrap printing machinery metal helps make twice that amount of new metal—keeps tanks rolling, ships floating, guns firing

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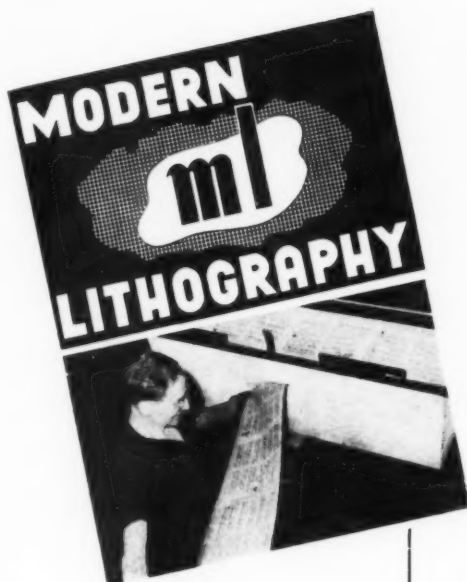


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THIS MONTH'S COVER

Music on the Press. This photo shows pressman Frank Naber looking over a sheet from the 64" press in the plant of Robert Teller Sons & Dorner, New York music lithographers. For a story on music lithography turn to page 24.

JANUARY, 1944
VOLUME 12, NO. 1

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MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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and service are
at your command.*



May the pain of hard-fought battles won
Or even lost as well might be,
Give strength and pride to rugged hearts
Who fight for Allied Victory.

Back them up now! Buy War Bonds.

Sinclair and Valentine Co.

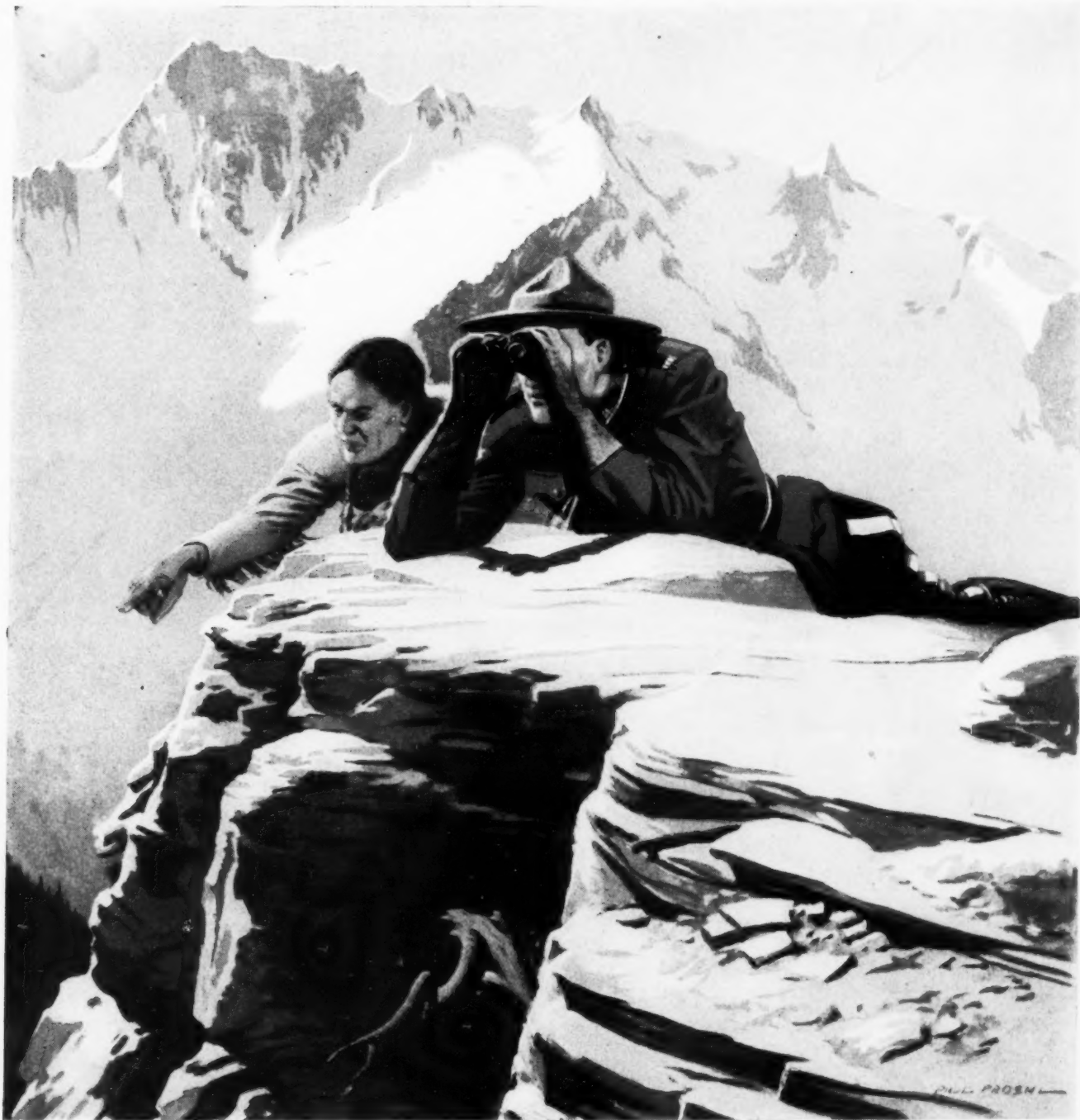
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This page is one of a series of Sinclair and Valentine Co.'s contributions to the war effort.

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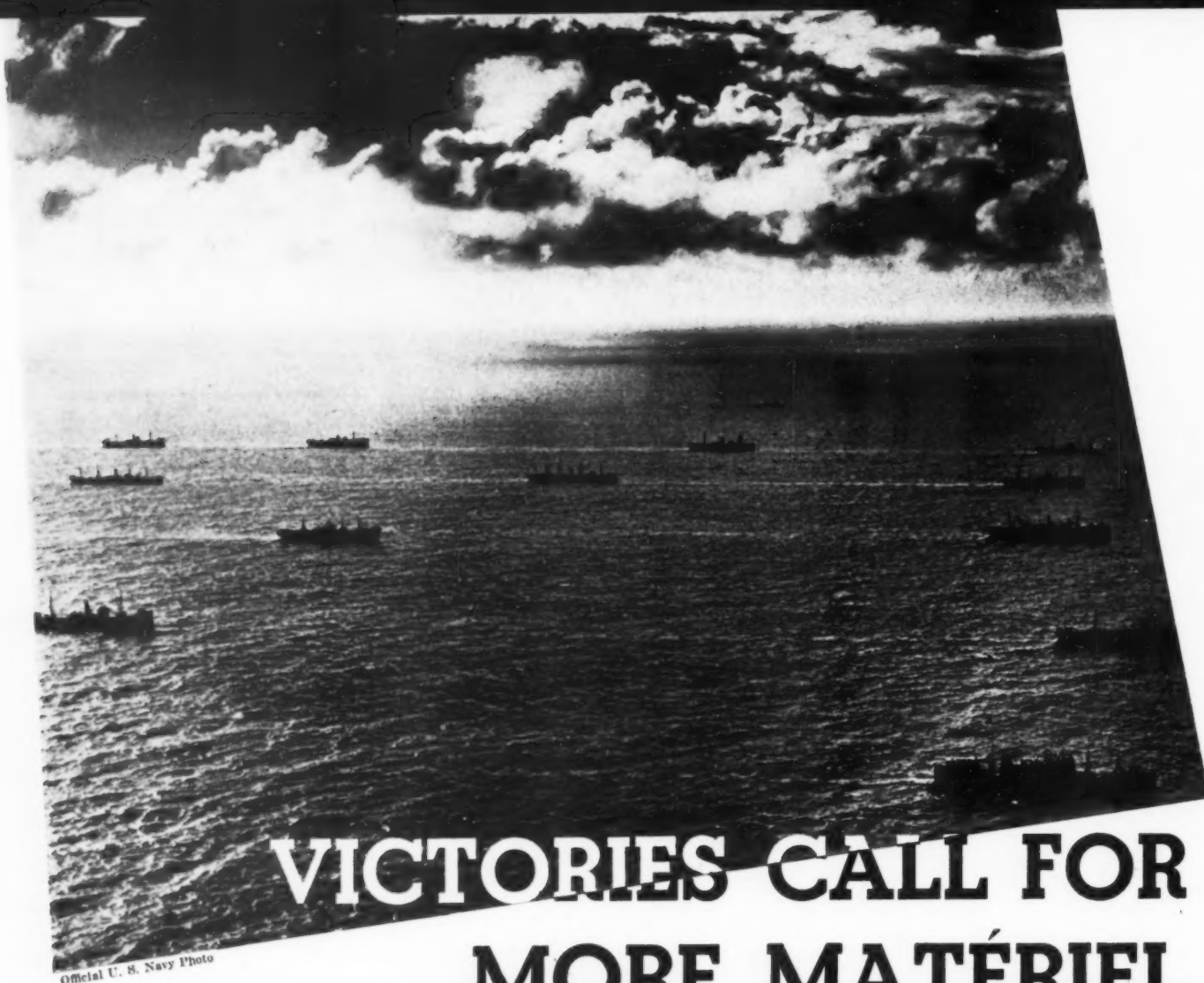
In the early days of the Old Northwest, the "Mounties" built an enduring tradition of dependable service. Years later, the unique qualities in Northwest printing papers also earned for them a traditional status—that of superiority in their class. It has ever been our intent to make papers that would insure better and more

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VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY · CLOQUET, MINNESOTA

JANUARY 1944



Official U. S. Navy Photo

VICTORIES CALL FOR MORE MATÉRIEL



The call for more matériel to back the United Nations' growing offensive is heard from every branch of the armed forces, from every corner of the world. It is dangerous to think that victory is near at hand and that the battle on the production front has been won. Such thinking will only prolong the war.

Rather let us work for new peaks in war production . . . bond purchases . . . scrap collection . . . and the many other activities essential to winning the war.

When tempted to indulge in wishful thinking, remember such facts as these; 2,080,000 man hours of labor on the part of airplane workers will be necessary to replace the 60 bombers lost on the Schweinfurt raid: the recoil mechanisms and gun barrels on our 105 mm. howitzers must be replaced after 7500 rounds: the brief Sicilian campaign used

up more than a third of the 75's we sent there, a half of the 57 mm. guns and more than half of a certain type gun mount used by our troops in that campaign had to be replaced.

Hoe production is helping meet the call for more matériel while Hoe engineers are laying plans to meet the offset industry's call for better presses when victory is ours. Let us help with your postwar equipment program.

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910 EAST 138th STREET, NEW YORK 54, N. Y.

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The elusive spots and specks that mysteriously appear on halftone and solid areas are not always matters of chance—or the results of inadequate cleaning.

Often they are directly traceable to the use of rollers that are over-age or in bad condition—for such rollers do not have the necessary tack and resiliency to keep the plate clean and at the same time lay ink

properly. No rollers should be expected to last forever.

You eliminate a lot of worries, maintain a higher average running speed, and save ink when your presses are equipped with Bingham's SAMSON (Vulcanized Oil) Offset Rollers or Bingham LITHO-PRINT (Rubber) Offset Rollers. Your nearest Bingham representative will help on any roller problem.

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Roller Makers Since 1847

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WHY SHOULD WE JOIN THE NAPL?

A FAIR question—one that every thinking lithographer might well ask.

We present this query and our answer in the hope that we can convince many plant owners in the country that they should associate with a lithographic trade association. There is no better way of considering individual plant and industry problems than by bringing together the best minds in the industry.

Every lithographer is constantly faced with problems which he himself cannot solve . . . governmental regulations, wages, hours and working conditions and industry hourly cost and production standards, industry trade practices, cooperation between this industry and those who sell equipment, and ever so many broad problems can be considered to advantage and worked out by strong trade associations.

Trade associations are set up by members of an industry and mortality is heavy unless there is real service at reasonable costs. The growth of the NAPL can be attributed to the service it has rendered its members during the past.

You can obtain from this office the answers to your every day problems on selling, production and management. During the past years we have built up files of information which serve constantly in answering queries from our members.

It is extremely difficult for a trade association official, one who gives all of his time to the work, to keep pace with all of the governmental regulations issued today. How a busy lithographer who does not belong to a trade association keeps tabs on the orders and understands fully the penalties involved for non-compliance is indeed difficult of imagination. The periodic bulletins we send our members provide real reason why a lithographer should join in our industry work. Our Uniform Accounting and Cost System, the availability of economical hourly costs and production standards and in fact the availability of a source where you can get answers to your every day questions provide good reason why your firm should join the NAPL.

At a cost of approximately \$25.00 per year per press you can have all the benefits of the NAPL membership. Why not decide now that you will join with us in our aggressive post-war program?

NATIONAL ASSOCIATION OF PHOTO- LITHOGRAPHERS

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Testimonials from appreciative lithographers in our order and correspondence files attest to the perfect performance of F & L inks.



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LEMON YELLOW
2-W-26



OFFSET
BLACK 2-W-81

TO PREVENT PLATE SPOILAGE

USE

Lithographic

DUBAR

SCUMMING and wearing of plates have always been serious problems in the pressroom, but today in a war economy which requires that we make the most of what we can get—we must be certain that we eliminate these two gremlins of production. Dubar does the trick by creating on the plate a film that is insoluble in lithographic solvents and resistant to the action of lithographic etching and counter-etching acids.

DUBAR

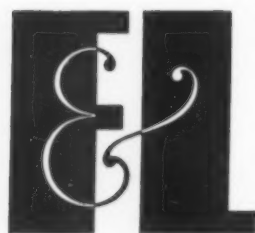
makes plates fool-proof; water, acids or turpentine used at the wrong time do not injure plates; thickening or filling, scumming and oxidation present no difficulties; plates may be rubbed freely, may be etched without rosin or powder, may be washed out with turpentine and started without the additional use of asphaltum; and further, in an emergency, may be washed out with turpentine and etched before rolling up. Process, crayon and transfer plates are alike benefited and protected.

DUBAR

is not expensive—the cost of protecting a plate with it ranges from five to ten cents, depending upon the size. This is very cheap insurance considering it may save a plate that is very valuable.

DUBAR

can also be used as an excellent lacquer for deep etch plates. It insures their success.



THE FUCHS & LANG MFG. COMPANY

(ESTABLISHED 1870) » » DIVISION » GENERAL PRINTING INK CORPORATION

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After only the first 300 miles had been laid, the Atlantic cable broke. The accident cost half-a-million dollars. Again Cyrus W. Field attempted the task — and again the cable broke! But Field DID NOT GIVE UP. Finally he succeeded in laying his cable beneath the ocean in 1858—and Queen Victoria and President Buchanan exchanged greetings!

don't give up!

How short the memory of man! World War I taught the danger of giving up point-of-purchase promotion when wartime scarcity of goods prompted such a move. Yet, today, some are repeating the same error in foresight. They fail to realize that the public forgets quickly . . . that today's front-rank trade names, once withdrawn from public eye, may run a poor second in the era of keener competition ahead.

Printers, lithographers and allied craftsmen owe it to the cause of sound American business to stress and spread this truth repeatedly, from now on.

**PREVENT
INFLATION**



Use it up,
wear it out,
make it do,
or do with-
out.

Keep Prices DOWN



ARVEY CORPORATION

SERVING AMERICA'S ADVERTISERS SINCE 1905

CHICAGO • DETROIT • JERSEY CITY

JANUARY 1944

13

You already *have* the printing "know-how"



WHAT you already know about printing is a priceless ingredient in operating a profitable offset lithography department.

You're a skilful typographer... a master of halftone and four-color... more familiar than any one else with the use of coated as well as uncoated papers. These are basic in fine offset work, too. You can easily apply your letterpress craftsmanship to the simple technique of offset lithography. It will enable you to set for it the same high standards you have already achieved in letterpress... and you'll also pyramid your business and your profits.

To take your proper place in the postwar world, offset lithography and letterpress... twin printing processes... must be available to your customers. Business and industry will expect you to have them. Both have their places. Each supplements the other.

When Victory comes, the right equipment for an offset department will be ready for you at ATF... complete from darkroom to pressroom. Full information can be given you now by your ATF Salesman, even to approximate costs.

*Set Aside
Dollars...*
...NOW

with ATF's *Civilian Priority Delivery* plan, for the presses you will need when the war ends. Full details from your ATF Salesman or upon request.

AMERICAN TYPE FOUNDERS... *Offset Division*

200 ELMORA AVENUE, ELIZABETH 3, NEW JERSEY • Branches and Dealers in Principal Cities





These paper "incendiaries" never stop burning!

Flying over occupied territory, an American flier presses the release catch on a special box, and out tumbles a barrage of printed propaganda.

Four-page miniature newspapers, 16-page booklets, single-page leaflets, tiny posters — thousands of these paper "incendiaries" kindle the hopes and fire the courage of enslaved peoples. They'll pass from hand to hand, endlessly. They'll never stop burning!

The capture of Foggia airport on October 1 was reported to the French three days later in this way — and what's more, complete with colored maps!

After the destruction of Mohne Dam, a single-page leaflet was rushed out within 24 hours.

With radios silent and news channels closed, paper took over the job of supplying the European underground with encouraging facts and good news.

In fact, as time goes on, paper takes over more

and more war jobs, replaces strategic materials, uncovers manufacturing short cuts.

Aviators' vests and gas mask containers of paper, gas-resistant litter covers, jettison tanks and hand grenade holders of paper — there seems to be no end to the jobs that wood pulp can do, and do well.

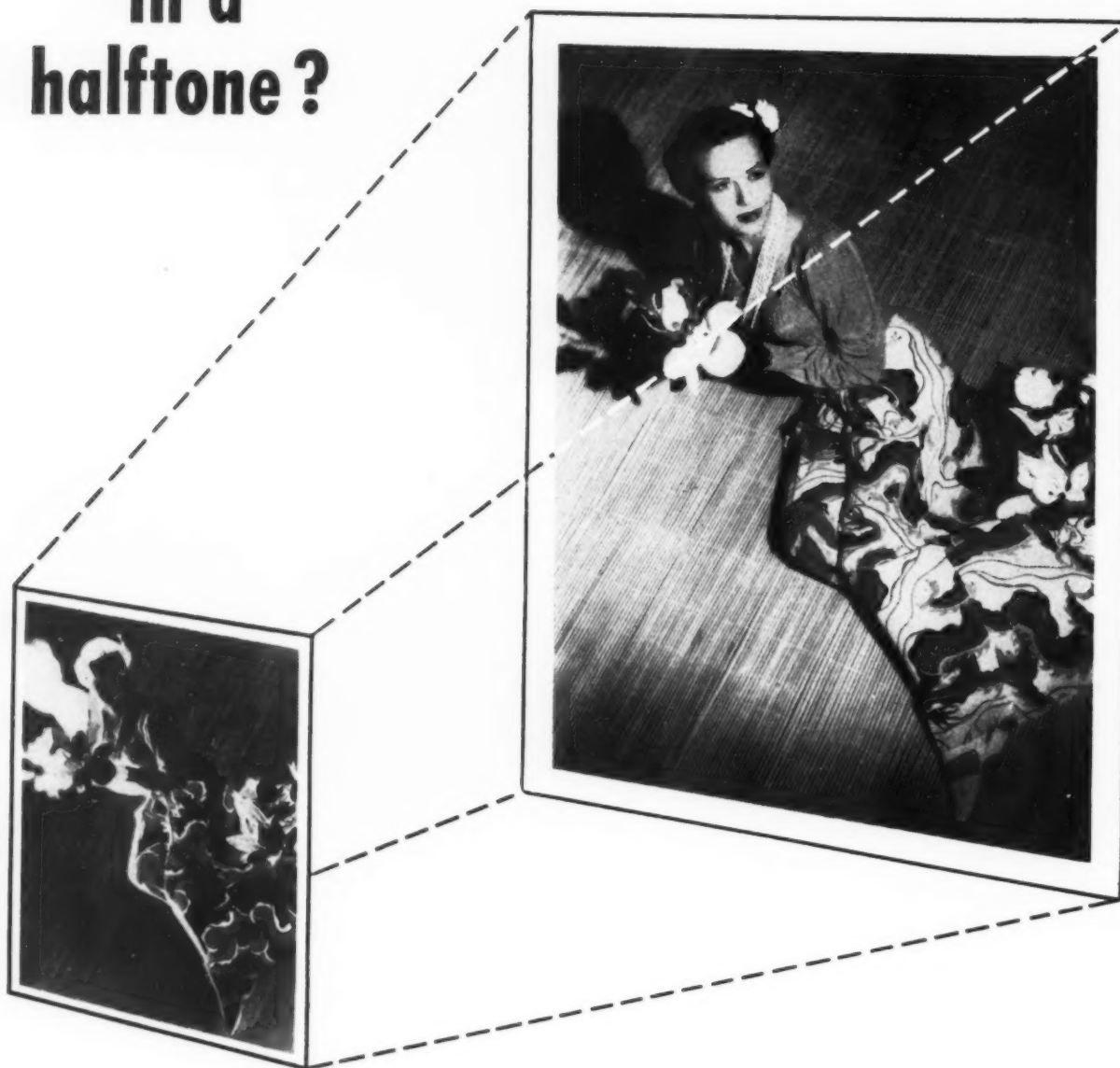
Making a thousand miles of paper a day, as we do, we are in close touch with all these developments in the paper and pulp field. From what we have observed, we are certain that when peace is ours, Oxford papers will play many parts in all phases of peacetime industry.

OXFORD PAPER COMPANY

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How many tones in a halftone?



THE number of dots in a halftone and, more important, *the character of the dots* determine the accuracy with which tones are reproduced from the original.

To insure fidelity of *all* tones, a large number of lithographers use only Ansco Reprolith Films for their work.

Here's why . . .

Repro lith's wide latitude permits delicate control of tone during development. In addition, its high contrast and high resolving power work together to reproduce every detail of your original—sharply!

For line or screen, black-and-white or color work, Reprolith

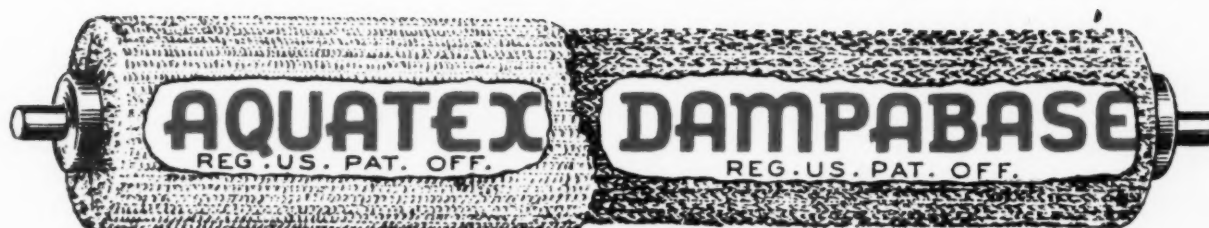
Films are unsurpassed. You have five types from which to choose. **Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.**

Ansco

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REPROLITH FILMS

Keep your eye on Ansco—First with the Finest



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1. Because it gives an absolutely even distribution of water.
2. Because it throws no fuzz or lint.
3. Because it has a uniform thickness; will not vary in strength under working conditions.
4. Because it stays in position; will not creep.
5. Because it may be washed on or off the roller.

...USING DAMPABASE?

1. Because it is built on the same practical lines as Aquatex.
2. Because it is applied to the roller in same manner.
3. Because it has no seam—eliminates possibility of an uneven surface.
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Aquatex and Dampabase are easily applied by pulling over the roller base and fastening the ends. There is no sewing—no stitching. Aquatex and Dampabase covers can be installed in three minutes. You pull them on just like a stocking and they fit like a glove. Aquatex and Dampabase are a successful team in an increasing number of lithographic plants. But what about you—is your plant using Aquatex and Dampabase? There is a size for every press—why not write us today for further particulars?

We aim to please—and since there are many of our customers who use Molleton for re-covering their rollers, please be advised that we have plenty of Molleton as well as lots of Aquatex and Dampabase on hand for your needs. Just give us the bi-sign.

ROBERTS & PORTER

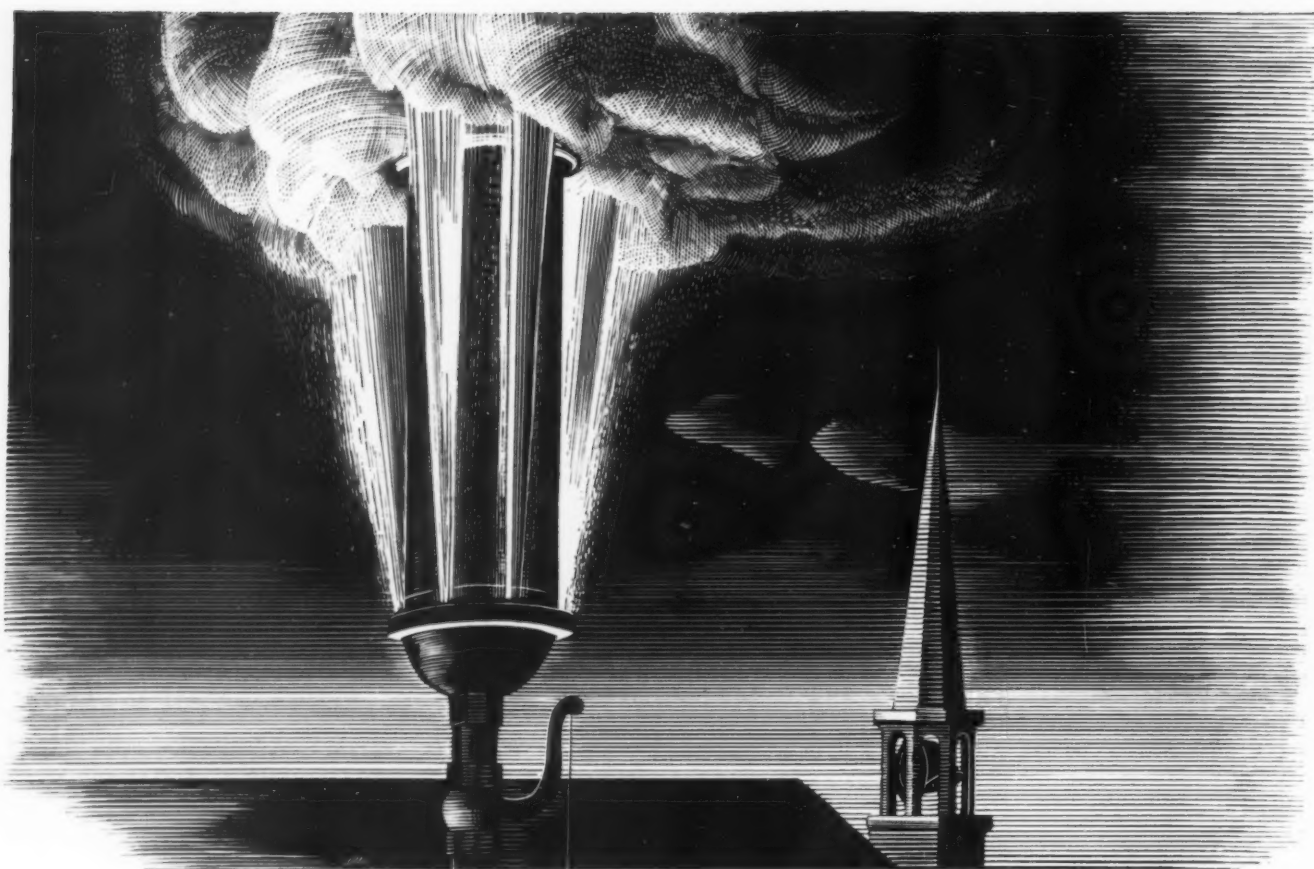
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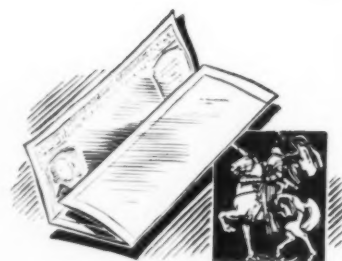
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Let not one soldier die nor hero sailor drown, for want of anything our money can supply. The tide of battle turns, our fighting men move on, to bring real hope to all. Every dollar we provide in Bonds, every single gun we help to forge, every life our gallant nurses save . . . these will hasten and secure the peace. America enters the New Year with a fervent hope that it shall be the *last* year of war suffering and despair. To this, some dedicate their very lives — we but our paltry dollars!



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EDITORIALS

"WE have no idea how many of our employees will be drafted . . .," "1944 will be a year of intense activity . . .," "The lithographic industry is keeping pace with scientific developments in every field and will be ready to take its rightful place in the postwar world. . . ." These brief gleanings are from some of the trade leaders' statements on the industry's outlook for 1944 which are published in this issue.

Although these statements come from men active in lithographic work in such widespread locations as San Francisco, New York, and Cincinnati, yet they have one common note of optimism together with a common recognition of the problems which lithographic plants face this year.

If we may add our small voice, we agree that the industry appears to be heading for continued intense activity. There is some feeling now, that with present curtailments of paper (25 per cent as of January first) with continuing voluntary measures of conservation, and with a sustained, stepped-up program of paper salvage, further curtailments and end-use restrictions may not be necessary.

But, in spite of this moderately bright outlook, the fact remains that the million-odd men needed by the armed forces by July first must necessarily mean a terrific drain on what remains of the manpower in our industry. Lithographers have managed somehow to meet these problems during 1943 and we feel confident that answers will be found for the problems of 1944 as they arise.

A GAIN following up last month's discussion here of the proposed doubling of third class postal rates, the National Council on Business Mail reports as we go to press that the Senate Finance Committee has eliminated that section of the proposed legislation. The postal section of the bill as it goes to the Senate for approval increases local first class rates from two to three cents an ounce, air mail from six to eight cents, and places similar increases on registered mail, money orders, insurance and C.O.D. fees, and parcel post. The Postoffice Department is now making a survey and hopes to make a studied recommendation to the Senate during its new

session scheduled to open January 10. Postmaster General Walker appeared before the Finance Committee in opposition to the increases, agreeing with graphic arts interests that the proposed measure would not produce the desired increase in postal revenue.

Lithographers and others interested in direct mail may contact their Senators and urge them to support Walker's stand on this matter and leave postal rates in the hands of the Postoffice Department where it appears they belong.

WE are sometimes too pessimistic in these columns. Last month, for instance, we reported editorially that the aluminum situation was easing up somewhat although it would probably be a little more distant than the "near future" before we would again be able to obtain aluminum lithographic plates. This month we are able to report that aluminum sheet for this purpose has been released and deliveries of plates to lithographers is contemplated for next month. (Story page 31.) Previously frozen stocks of aluminum ink were also thawed out by the War Production Board late in December.

W ITH the new year, which marks its twentieth, the Lithographic Technical Foundation has launched an extensive campaign to raise funds in order to increase its service to the lithographic industry. With a million dollars as its goal, the Foundation, which is the industry's research and technical nerve center, thus prepares for the broad expansion predicted for the lithographic branch of the graphic arts following the end of the war.

The Foundation's work of pioneering in lithographic research, acting as a clearing house for information from many sources on technical advances, and its educational program, have been of inestimable value in helping the industry forge ahead during the past two decades.

Probably every plant in the nation and abroad has benefited from the Foundation's work in the past and will derive increasing dividends from the proposed expanded program. These lithographic companies therefore have good reason to get behind the Foundation's drive and do all they can to help achieve the goal.

Photography and Platemaking

Lead Year's Technical Advances

Review of the year reveals progress
toward continuous tone lithography

by

IRENE H. SAYRE
Technical Editor

TECHNICAL advance in photomechanical reproduction has been greatest in the field of photographic equipment and methods during 1943, with platemaking running a close second. Of course, no presses now are being made for general commercial use.

In photography, dozens of new and interesting devices, ideas, and processes have been patented, the majority of them being in the improvement of color process and color photography. There has been encouraging progress toward more accurate and rapid color reproduction, as well as continuous tone printing, the hope and dream of all printers.

In abstracting a few of these patents which seemed the most interesting, we found numerous dye impregnated emulsions which upon processing yield a composite colored paper print or transparency. Since these do not apply strictly to lithography, their description has been omitted, but we wish to say that some firms who are engaged in map making, find the papers quite useful when a quick proof must be obtained of the whole for O.K. The colors as yet are not

entirely satisfactory especially in the reds.

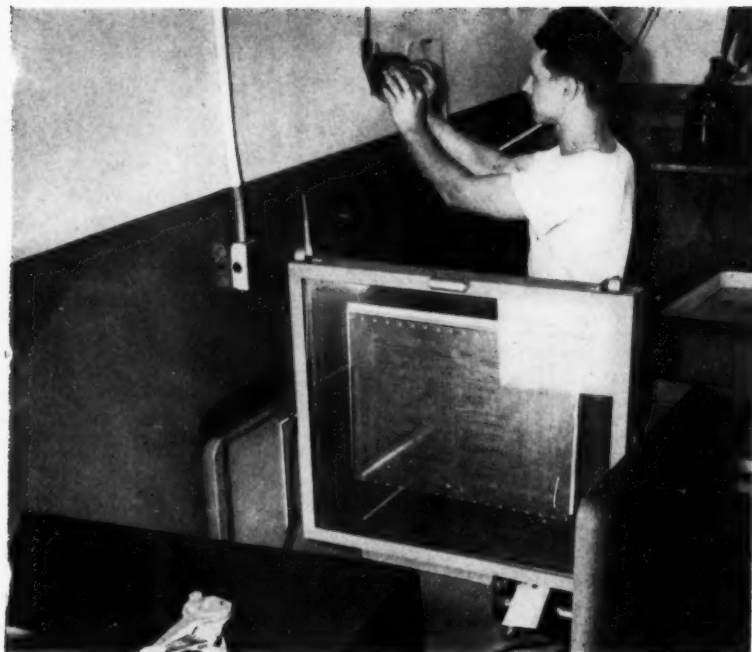
New halftone screens of various types have made their appearance, the best of which are the contact screens. Some of these screens produce amazingly accurate copies of the original photograph, in fact, the best we have been able to obtain so far.

J. A. C. Yule, of Eastman Kodak Company, has developed a number of reproduction processes, among them a halftone process permitting contrast in which a contact halftone screen having polarizing elements is used. The image is printed through this screen by polarized light whose vibration axis is oriented to the desired contrast (U. S. 2,316,643). The screen for use with the halftone process (U. S. 2,316,644) is made up of elements which are graded continuously in light polarizing power from the centers to the corners of the elements. The halftones obtained by this screen are a great improvement over the projection screen, particularly in the middle tones.

ANOTHER photomechanical process from Mr. Yule makes use of a contact screen which has considerable contrast control. By this process a colored negative is made, a colored halftone screen is used with this negative and the color of the printing light is selected to give the best contrast which depends on balancing the effects produced by each. The more contrasty the negative appears in the particular color of illumination selected, the more contrasty will be the reproduction. The opposite is true with respect to the color of the screen, since the more contrasty the screen appears the less contrasty will be the print made through it.

I. W. Conrad's system of color photography (U. S. 2,309,626) makes use of a form of polarizer in segregating the colors, and the color separations are then affected by suitable polarizing filters, such as a screen made up of elements polarized in different azimuths.

From F. L. Wurzburg, Jr. (Assigned to Interchemical Corporation)



Official U. S. Navy Photographs

comes an electro-optical printing system which is provided with masks so that the resulting halftone dots are varied simultaneously in breadth, width, and spacing. (U. S. 2,294,645). The claims are drawn to a contrast image such as a photographic negative thus made. The printing quality of such a negative should be interesting especially in the highlights where fewer dots of larger size spaced farther apart might produce a satisfactory light gray tone with less susceptibility to breakdown through printing wear

C. C. Chamber's halftone process, assigned to E. Stern & Co., Inc., is one in which halftone positives are made from continuous tone negatives by exposing with a short wave monochromatic light, such as a blue light, and by having the screen separation adjusted to give the proper diffraction pattern for this color. It is claimed that the process is designed for both black and white and color work, though it would seem more practical for the latter. This idea has been exploited before.

L. Zukmann makes use of a fairly well known system of making drop out negatives by use of highly contrasty masks which are opaque in the highlights.

WORKED out by W. Michaelis and assigned to Chromogen, Inc. (U. S. 2,316,803) is an interesting aid to color reproduction. A multilayer photographic film is made which has a separate masking layer integral with the film, the image produced in the masking layer (being opposite in sign to the picture images), absorbs light in the region in which the absorption of the two picture images overlap. This may be the forerunner to a highly effective masking method for color separation in color process reproduction.

W. C. Huebner, who has always contributed much to lithography, now has designed a camera particularly for the photomechanical reproduction of color processes. It includes a series of four objectives with reflectors so arranged that four images on an object are produced in separate parallel paths. It is intended primarily for making color selection negatives from a color transparency, but it can be used also as a projector to view a complete color image after the color selection negatives have been made through suitable filters. (U. S. 2,317,612.)

Mr. Huebner has also designed a compositor camera with which any desired grouping of letters, numbers, or other identifying data may be as-

sembled on the copyboard of the camera, the copy thus assembled is exposed on sensitized paper either by reflected or transmitted light so that the developed exposure will read head up, and from left to right. It is used primarily for placing the data on maps to identify and locate the positions of towns, roads, and other geographical information. (U. S. 2,324,842.)

To those delving into templates, the following should be interesting. A process developed by B. Rudnick and assigned to Republic Aviation Corporation produces a photomechanical negative on a support having a luminescent layer with an overcoat which is opaque to luminescent light. The drawing is put down with a stylus on this overcoat, and when the exposed regions are activated as by ultraviolet light, a luminous design results which is used to print on a sensitive sheet.

A similar idea developed by G. T. Lane and C. L. Wynd for making templates for aircraft and automobile production describes a process of drawing upon an aluminum plate covered with a fluorescent material, which is then placed in contact with a large aluminum sheet covered with a sensitive material and exposed to

(Continued on Page 57)

1944

TRADE LEADERS

ON these pages are brief thoughts on the lithographic industry's outlook for 1944 by leaders of various organizations within the trade. They are significant because these men are drawn from the executive positions of the trade associations, from key positions in leading lithographic firms, and from representative sections of the nation.

—1944—

By Harry E. Brinkman

Foto-Lith, Inc.

Cincinnati

Pres., Natl. Assn. of

Photo Lithographers

WE have two major problems that affect our production. Today it is paper—tomorrow it will be paper and manpower.

Paper curtailments are definite. We know how much paper we will be permitted to use during the year.

However, this is not true in regard to manpower. So many of us are not concerned by the statements that are issued by Selective Service Headquarters—"that the army wants 1,200,000 men before July 1st." We have no idea how many of our employees are going to be drafted during the year, and it seems to me the shortage of manpower and paper will continue long after the European phase of the global war is ended.

The shortage of manpower and paper may not work too much of a hardship as it is questionable if there will be the superabundance of lithographic sales material needed immediately following the close of the European phase.

The preceding paragraph opens up the following contentions:

1—People have so much extra cash and need so many articles that it will not be necessary to do much advertising, because there will be more buyers than merchandise.

This is brought about by the time lag which is necessary for industry to convert to peacetime production—hence, will make all products rather scarce.

This so-called time lag is also used in the following contention:

2—Increased employment dislocations, and lower "take-home-pay" will make all people cautious, and instead of spending the money they have for merchandise they really need, they will keep their savings and buy only bare essentials.

Naturally, if this second contention prevails we shall see an upsurge in all types of advertising—in fact to such an extent that we may well increase sales over our capacity to produce.

—1944—

By George C. Kindred

Kindred, MacLean & Co., Inc.,

Long Island City

Pres., Eastern Lithographers Assn.

GENERALLY speaking, I would say that the outlook for the lithographic industry in 1944 is one of intense activity. It is true that commercial business will be curtailed because of labor and material shortages, as well as governmental restrictions, but every indication points to the fact

that the slack will be more than taken up by demands from the armed services and various other Government bureaus.

As the war progresses, these requirements will increase and the lithographic industry will be called upon to devote more of its equipment and technical skill to essential war work. Few people may realize just how vital this work is to the war effort because lithography does not get the same publicity as the steel mills, shipyards, plane factories and ordnance plants. The fact remains, however, that in every campaign maps, charts, instruction manuals and other lithographed materials are used in huge quantities. The lithographic industry has had a real responsibility which it is discharging in a thoroughly capable manner.

—1944—

By Louis Traung

Stecher-Traung Lithograph Corp.

San Francisco and Rochester

Pres., Lithographers Natl. Assn.

TOGETHER we face the coming months of 1944 with courage and confidence. However, the war has reached out and touched many of our homes and businesses as it did not one year ago. Today there are empty places in our factories, at our tables, in our hearts.

While ultimate Victory is assured, the war must be prosecuted to the utmost of our individual and collective efforts. To this end we rededicate the facilities of our great industry. During the year past we contributed

MODERN LITHOGRAPHY

LOOK AHEAD

unstintingly from our diverse resources to the Nation's vital needs while meeting and overcoming problems of vast proportions. In the months ahead the demands upon our ingenuity and energy will be even greater.

Through the spirit of cooperation, which is the soul of the democratic system, we shall overcome all obstacles and fight through to greater achievements. Even amid the distant din of battle may be heard from our workshops and laboratories the steady, low-pitched drone of technological progress.

The Lithographic Industry is keeping pace with scientific development in every field and will be ready to take its rightful place in the postwar world. Let us continue, with God's help, to work together to hasten that day!

1944

By Edward T. Sajous

Secy., Point of Purchase Advertising Institute

WE believe the outlook for display for the future is extremely bright. Wartime conditions have naturally brought about physical restrictions. The idea of display, or point of purchase advertising, however, we believe has gained strength through the opportunities offered to it by the war.

Beginning several years ago advertisers began to take a new and greater interest in point of purchase advertising. That is not to say that display had not already been recognized as a potent merchandising force, but we

believe a much stronger interest in the medium began to be indicated about that time.

As we went into the war, display was called upon to do many jobs in connection with the war effort. Its wartime opportunity showed its strength and potentialities.

The Institute has maintained an accumulated file of the use of display in connection with all types of war appeals, programs and campaigns and the results in volume figures are extremely impressive.

With the development and momentum gained by display in the years previous to the war, we are confident that its use during the coming year will be greatly increased—always, of course, within the limitations of the wartime restrictions. In other words, it is felt that display has gained a strength and solidity which will stand it in good stead when various types of advertising media are considered for use.

If one may go beyond 1944, and with restrictions off, we are firmly convinced that point of purchase advertising will assume a degree of importance in the merchandising process which it has never before occupied.

1944

By Walter E. Soderstrom

Secy., Natl. Assn. of Photo-Lithographers

LITHOGRAPHIC business should be good during 1944. The industry will be busy turning out untold quantities of maps, charts, technical and instructional manuals and many other items necessary in winning the war.

Because of the paper shortage, we may look for a spot check-up of paper inventory and usage by government inspectors who may also check up on violations of the wage stabilization program. Penalties for violations of government war restriction orders are so severe, that if enforced to the limit they may well prove disastrous for those found wilfully violating such regulations.

Every lithographer should have all of his executives and key men planning ahead for the transition from war to commercial production. Advertising, sales training, revision of hourly cost and production standards, labor relations, re-employment of veterans, replacement of equipment—all of these items should be studied in the light of individual plant and trade association thinking.

We can expect the industry to grow rapidly once new equipment is available. We hope the lithographic industry and the equipment industry will co-operate in establishing reasonable terms and conditions on equipment sales. The future of many a lithographic plant will depend on the measure of planning and hard work put in by executives and key personnel, not at the end of 1944, but consistently day by day throughout the year. Now is the time to prepare for post-war competition.

1944

By W. Floyd Maxwell

Secy., Lithographers Natl. Assn.

PERSONALLY, we are not much taken with the idea of end-of-year statements or crystal gazing into the future. It is so easy at the end of a year to look back over the calendar period just closed and claim some measure of credit for all the good things that have happened and deftly sidestep any possible responsibility for any of the less fortunate occurrences. If year-end or first-of-the-year statements are worth anything, it seems to us that perhaps their chief value lies in whatever benefits may be derived from pausing now and then to survey the facts of the current situation, to observe possible future trends and their probable effects, and to determine what, if anything, one might do at the present moment in order to influence future trends and hence influence their effect on future facts.

In our view the lithographic industry has been exceedingly fortunate during the war period. In the first
(Continued on Page 55)



Lithographers to Tin Pan Alley

TIN PAN ALLEY, that fabulous segment of Broadway from which America's popular music emanates, has been well publicized by the nation's press, but the sect of lithographers which specializes in reproducing these reams of music that reach the public, has succeeded in remaining, up to now, anonymous.

This segment of the lithographic trade somehow seemed fascinating, so this publication decided to look over the field and tell the story of music printing, not only of the Tin Pan Alley variety, but also of the wide field of semi-classical, classical and religious music.

"The Alley" roughly located in Times Square, New York, with its capital in the Brill Building at 49th and Broadway, is surrounded by its music lithographers on the fringe of the theatre district, for virtually all music is lithographed and most of the lithograph shops that do the work are specialists in this field.

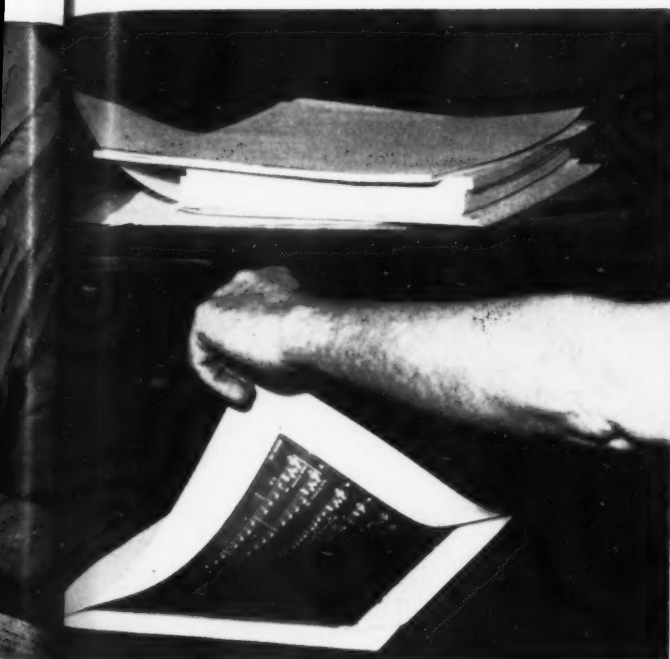
Besides those in the shadow of the legendary alley, there are others. Boston, Chicago, Philadelphia, Cincinnati, West Coast cities, and others, all have their music specialists. Many of these shops also have a music engraving department, the engraving being a specialized hand craft which we shall look into later. These engravers and lithographers are joined together by a national organization, the National Music Printers and Allied Trades Association, which is at present headed by William E. Zabel, of Zabel Bros., Philadelphia. The executive secretary is Gordon McGarry, who is in charge of the association headquarters in New York City. Morgan J. O'Brien, of the Edward R. Fleming Co., New York, is treasurer. The association was formed 10 years ago.

The music lithographers represent a small percentage of the total industry in both numbers and volume. Although there are no actual figures,

estimates range from a dozen to twenty firms specializing in this work, and the total yearly volume is perhaps \$2,000,000. Except for an engraving department which some shops have, their equipment is no different from any other litho plant. Presses are usually about 38 x 50", with of course many variations. One New York firm, Robert Teller Sons & Dorner, has a specially built offset press, which prints both sides of a 44 x 64" sheet simultaneously. The sheet passes between the two rubber blankets at the same time, and each blanket forms the impression cylinder for the other.

ALTHOUGH it isn't a lithographic operation, unless you can call it copy preparation, one of the most fascinating steps in music printing is the engraving. Our reporter visited several shops, among them the Teller firm's and an independent engraver, Joseph G. Ranc, the latter sometimes

MODERN LITHOGRAPHY



Opposite page—Left photo shows Alvin Ranc, with array of punches, engraving a music plate, using a litho stone as a support. Next Joseph G. Ranc "Dean of Music Engravers,"

uses hand tool to put in finishing touches on plate. Above—Pulling the "green proof" for corrections. Right—A general scene in the Ranc engraving shop where these photographs

were taken. Intaglio proofs from engraved plates are used as copy before the litho camera. (See front cover for a scene from the Teller litho plant in New York.)

called the dean of the music engraving craft. Starting with a specially prepared plate about 9 x 12", made of lead, tin and antimony, the engraver first draws a "rake" across the plate, which cuts five fine parallel lines across the face of the plate, forming the staff. Then with a piece of manuscript in front of him as copy, the engraver, surrounded by his array of punches and other tools, lays out the music on the plate. The clef signs are punched in, and each note is punched in place with the proper tool, tapped lightly with a hammer. Sharps, flats and other standard symbols are

added with punches, and then titles and words are punched in one letter at a time. The punches, made of hard cutting steel, resemble a common center punch with the proper letter or symbol in the end. The letters on the punches are positive, and the craftsman works backwards on his plate. When the punching is completed, the engraver tools in slurs and other irregular lines by the deft use of a sharp hand tool.

Then the plate is burnished, and is ready for pulling the "green proof." The face of the plate is lightly inked with green ink, or some other color,

and a regular relief proof is pulled, the flat surface of the plate transferring the ink to the paper, while the punched in lines and letters remain white on the proof. These proofs are for the publisher's corrections or okay which he marks on the proof. Corrections in the plate can be made by tapping the ductile metal up from the back.

After the job is approved, the plate is heavily inked with black ink, which is then removed from the face of the plate and remains only in the engraved portions of the plate. A "black and white" intaglio proof is then pulled, which looks like the music you see anywhere. This black and white proof is then placed before the lithographer's camera as copy for the regular litho process. Before photography became an integral part of lithography, proofs were pulled on transfer paper and transferred to the litho stone or plate.

Music may also be autographed, which means the notes, symbols and letters are drawn in by hand. Autographers usually operate as independents, similar to free lance artists. A comparatively small amount of to-

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Supposed first attempt at litho printing in 1797. (Reproduced by permission of International Photo-Engravers Union of North America).

Annual Shows War Photos

EACH year the U. S. Camera Annual presents through the printed page the outstanding photographs of the year and offers a selection of work that often finds its way into lithographic shops in the many forms of advertising. U. S. Camera 1944, just published, is titled The U.S.A. at War, and photographs, many actual battle scenes, all relate to the war. On these pages are shown selections from its pages. Photographs for the annual were again selected by Commander Edward Steichen, USNR, and edited by Tom Maloney. Copies are available in camera stores or from the U. S. Camera Publishing Corp., 122 E. 42 St., New York. Information on publication rights may be obtained from the source listed with each photograph.

SHIPBUILDING
Lange, from Sarra



FLYING FORTRESS
Robert Y. Richie



AVENGERS
U. S. Navy Photo

JANUARY 1944



Above—A Spanish-English can label lithographed by Lehmann for a Cuban concern. At left is a promotion piece distributed by Lehmann's Spanish division among Latin American litho buyers.

Coast Lithographer Develops Foreign Trade Despite War

Lehmann Lithographing of San Francisco is producing an increasing volume of work for Latin American trade, and plans worldwide foreign expansion after the war

DEVELOPING a foreign business during wartime sounds impossible, but that's what Lehmann Lithographing of San Francisco has done and is continuing to do, despite manpower shortages and transportation hazards, laying a foundation for the "tremendous export field" for lithography that the company sees growing out of postwar foreign trade expansion. Adolph Lehmann, owner and active head of Lehmann Printing and Lithographing Co., started to develop a foreign can and bottle label trade about the time the European phase of the war was getting under way. He established worldwide connections in both hemispheres but, since the war, has concentrated more on Latin-American countries, setting

up an entire Spanish department in his organization.

Lehmann's foreign business, as a whole, now mostly in Spanish-speaking lands, has practically trebled in the past two years—and Mr. Lehmann feels that only the surface has been touched.

The company is making multi-colored labels for canners and bottlers, or distributors of canned and bottled goods, in Latin-American countries producing everything from beverages to standard drugs, medicines, meats and fruits.

The labels may be for goods produced in the foreign countries and sold there; produced there for export to the United States or elsewhere; bought here to be sold in some part

of Latin-America, or produced either here or there, for use of our soldiers in Central America. In any case, the reason for preferring American-made labels is always the same, Lehmann says: the higher quality of the lithography in this country. "A lot of foreign countries buy canned goods and products here in the United States and want U. S. labels on them. Our soldiers in Central America appreciate seeing American-made labels with the goods they use," he says.

Now, because of shortages of some products in this country, many Latin-American countries are supplying the United States with foods such as canned meats, with standard drugs, beverages, medicines—some of them

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A wide variety of **KODALITH AND KODAGRAPH FILMS**

EXCEPTIONAL UNIFORMITY—an important attribute of all Kodalith and Kodagraph Films — makes it an easy matter to standardize exposure and processing. Select the type of film particularly adapted to each job, with confidence in its high quality. They are listed and described briefly below.

Kodalith Orthochromatic Film—Extremely high contrast. Can be used with yellow filter. Coated on .0055-inch antihalation safety base. For line and halftone negatives and positives.

Kodalith Thin Base Film—Same emulsion as Kodalith Orthochromatic Film. Printing through the .0035-inch base permits lateral reversal of the image.

Kodalith Halftone Film—Orthochromatic, particularly suitable for halftone work requiring considerable dot etching for correction purposes.

Kodalith Transparent Stripping Film—For all kinds of combination work. High contrast. Orthochromatic. Antihalation backing.

Kodagraph Orthochromatic Stripping Film—A new film, superseding Kodalith Super Speed Stripping Film. Permits the use of color copy for "drop-out" and other effects. Intended for high-

speed work with mercury-vapor lamps. Antihalation backing in paper base.

Kodagraph Process Panchromatic Stripping Film—For direct-screen color separations, combinations, and insert color work.

Kodagraph Process Panchromatic Film—For direct-screen color separations, and for line work requiring clean-cut color separations. Type B panchromatic sensitizing.

Consult the Kodak technical representative, and order from your Kodak Graphic Arts dealer.

Kodalith and Kodagraph Films are used extensively in the production of War Bond campaign materials.



Graphic Arts Sales Division
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

THE WAY

IT LOOKS IN



Washington

Paper Cut to 75% of 1941 Usage; Other Actions

WPB's Printing and Publishing Division, with the coming of the new year, has completely revamped the paper picture. Issued, and effective January 1, are the Commercial Printing Order, L-241, the Magazine Order L-244, the Book Order, L-245, the Newspaper Order L-240 and the Paper and Paperboard Order, governing production and inventories of mills, merchants and jobbers, M-241. Paper use for commercial printing is cut to 75 per cent of 1941 usage.

Commercial Printing Order L-241 establishes two quotas (1) Use, (2) Inventory. Restrictions on the weight of paper that may be used during 1944 are divided into three classes:

(1) If a printer or lithographer used, during the corresponding calendar quarter of 1941, more than 13-1/3 tons of paper, he is, in the corresponding calendar quarter of 1944 restricted to the use of 75 per cent of the weight of paper used in 1941. In addition to the corresponding calendar quarter restriction, there is a yearly limit. So long as the lithographer stays within this yearly limit, which must not exceed 75 per cent of the total use in 1941, he is permitted to use two methods of figuring his quota. These alternatives may be varied from quarter to quarter so long as he stays within the yearly overall limit.

Under method number one the

computation permits a printer to arrive at an average rate of use which will be the same for each quarter. Under method number two he arrives at the exact amount he is permitted to use in each quarter corresponding with the quarter of 1941. By the election of the use of one method one quarter and the second method another quarter, this will permit adjustments for seasonal variations, giving a larger amount in one quarter at the expense of other quarters. Both methods, of course, are limited to the overall yearly permitted use.

(2) If, during the base period of 1941, a printer used more than 10 tons of paper, but less than 13-1/3 tons per quarter, his quota for the corresponding calendar quarter of 1944 is 10 tons of paper. Two features of this restriction should be clearly understood (a) If his use in the corresponding calendar quarter of 1941 was between 10 and 13-1/3 tons he is restricted to exactly 10 tons for the corresponding calendar quarter of 1944, and he does not suffer any reduction below 10 tons. (b) If, during one quarter, use was less than 10 tons, he is not permitted to increase his use to 10 tons, but is restricted to the exact weight of paper used during the corresponding calendar quarter of 1941.

(3) If, during the base period of 1941 a printer used 10 tons or less per quarter, he may use the same

weight of paper in the corresponding calendar quarter of 1944. He may not, however, increase his use to 10 tons for that quarter.

A computation of the quota of permitted uses under this order by the two methods outlined will readily show which method is most advantageous in any given quarter of 1944.

No provision whatsoever is made in this order for the printer who was not in business in 1941, for it specifically provides that any person who did not print in that year, the types of material covered by the order, has no quota for such printing in 1944. Such printers must file an appeal with the Division setting forth the uses to which they wish to put the paper for which application is made.

Borrowing

BOTH of the provisions of the previous order have been retained, permitting the borrowing of 15 per cent in advance from a coming quarter which must be paid back by a corresponding decrease in paper used in the quarter from which the "loan" was made. Should a printer, in any quarter, (including the last quarter of 1943) use less than the permitted weight of paper in that quarter, he may carry forward such unused weight of paper and add it to his quota for *any* quarter in 1944 in which he desires to use it.

If paper is furnished in blank form by another person, it still counts

within the printer's use quota and must be computed and deducted from the permitted use.

The order, prior to this revision, contained a provision whereby Printer Doe, for instance, could have work done for him by Printer Jones and the paper so used in such a "farmed out" job could be charged to the quota of either printer. This provision is continued. It must be distinctly understood, however, that this provision within the order is intended to permit only the "farming out" of work for which one printer does not have press or other facility and may not be construed as permission to sell a quota to another printer. To avoid any possibility of misunderstanding on this score, it is suggested that such orders between printers clearly stipulate the conditions.

The definition of the first application of ink to paper causing it to be used is continued, subsequent applications of ink, as additional color work, do not necessitate the paper again being deducted from the quota of the printer making the second or succeeding applications of ink to the already used paper.

During the life of the old order the question quite often arose as to a job started in one quarter and finished in a succeeding quarter. Under this amended order, the paper used in each quarter must be charged to that quarter.

For the first time, the printer is now protected against the responsibility of having printing ordered from him by a person who does not legally have quota. No printer may fill an order for (1) magazines, (2) books, or (3) any of the items listed in Schedule 11 of this order unless he receives, or has previously received, a certification from the person who publishes or issues the printed matter, that the person in question is familiar with the provisions of L-241. This certification need be made to you by that person only once for the printing of any item. Example: a magazine publisher furnishes the required certification, and subsequent issues need not be certified.

It is to be noted that the definition

Release Aluminum for Plates Aluminum Ink Also Released

Aluminum lithograph sheet for the manufacture of lithographic press plates has been released for the first quarter of 1944 and an "adequate quantity" to supply the trade's needs is in sight, Earl J. Nelson of the Aluminum Co. of America told MODERN LITHOGRAPHY. First deliveries to lithographers are planned for some time in February, Mr. Nelson said, and March delivery is planned for orders placed now. The release came late in December from the War Production Board, and while it covers only the first three months of 1944, additional quantities have been promised, Mr. Nelson said.

Coinciding with this announcement, Ray A. Hunt, president of the Aluminum Co., stated that aluminum production in 1943 attained a volume seven times the nation's peacetime production. Mr. Hunt pointed out that at the time priorities were imposed aluminum ingot was priced at 20 cents per pound, and that several reductions since that time have brought it to a record low of 15 cents.

Supplementary Order M-1-g, as amended, controlling goods of aluminum paint, announced at the year's end, permits ink manufacturers and others to dispose of whatever stocks they have in small quantities to lithographers and printers and to individuals whose use of the material is not restricted. The amended order forbids the sale of aluminum pigment in amounts of more than two pounds and of aluminum paint and ink in amounts in excess of one gallon to anyone who does not possess a rating of AA-5 or higher. Lithographers or printers may use for their own needs any aluminum pigment or aluminum composition in their possession as of Dec. 23.

of printer includes anyone who operates a printing plant, private or captive, and that the quota permitted under L-241 may not be used for other than commercial printing as defined in the order.

Certain commercial printing is not restricted by this order and these classes include printing ordered and paid for by a department or agency of the United States, or any State, County or Municipality of the U. S. This rule applies whether the printing is ordered as a separate item or is included in a contract for something else purchased by a government agency. Official Army or Navy, post, camp, station or unit newspapers are unrestricted under specific conditions outlined in the order, and these items are not chargeable against the printer's quota.

Printing covered by other orders, particularly converted products named in Lists A, B, C, or D of Order

M-241a are not to be charged against the L-241 quota as these other orders carry their own quota provisions.

Also exempt from L-241 quotas are:

- (1) Newspapers (defined in Limitation Order L-240).
- (2) Magazines (defined in Limitation Order L-244).
- (3) Books (defined in Limitation Order L-245).
- (4) Greeting Cards and Illustrated Post Cards (defined in Limitation Order L-289).
- (5) Displays (defined in Limitation Order L-294).
- (6) Wallpaper (defined in Limitation Order L-177).
- (7) Boxes (defined in Limitation Order L-239).
- (8) Converted products named in Lists A, B, C or D of General Conservation Order M-241-a.

An interpretation recently made concerning ex-quota printing under L-241 is as follows: "The printing of ration checks, deposit tickets, etc., which are the essential parts of a rationing program under OPA have the use of ex-quota paper. While not strictly ordered or paid for by a government agency as set forth in the order, the usage is so close to governmental operations and so necessary in the present effort that this type of printing is placed in the same category as printing ordered by an agency of the U. S. Government."

Inventory Restrictions

For the first time, Order L-241 contains its own inventory restriction and printers are governed entirely by it. It is very simple and brief:

(p) *Limits on the amount of paper which a printer may accept.* No printer or other person may accept delivery of any quantity of paper if his total inventory of all kinds of paper for use in commercial printing is, or by virtue of such acceptance will become greater than 60 consecutive days' supply. However, if the amount of a particular item is less than 30 days' supply, he may accept delivery of not more than an additional 30 days' supply of that item, provided the amount purchased is required for his production within 30 days of acceptance even if acceptance of that delivery will increase his total inventory to more than a 60 days' supply. The number of days' supply shall be computed at the average daily rate of allowable consumption for the current calendar quarter.

(q) *Certification to paper dealer or mill.* No printer may order paper unless he furnishes, or has previously furnished, to the paper dealer or mill,

*Think of the
Liberty Bell and all
for which it stands
.. not only on July
4 each year, but
thruout the year.*



*With Liberty,
America is omni-
potent! Without
Liberty, America
would be shorn of
her strength.*

Long may it ring
out its message of

Liberty

Yes, and "long may our land be bright,
with freedom's holy light."

May we never forget that eternal vigi-
lance is the price of liberty, a price we
must pay to avoid a recurrence of the
holocaust which until America's entry
threatened to engulf the world.



"So proudly we hail"
Home of "Chillicothe" where the many famous
brands of dependable papers are made.

CHILICOTHE



A BUY-WORD
FOR HIGH-GRADE
PAPERS

THE CHILICOTHE PAPER CO.
Chillicothe, Ohio

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

a certification in substantially the following form, signed manually or as provided in Priorities Regulation 7 (§ 944.27) by an official duly authorized for such purpose:

The undersigned purchaser certifies, subject to the penalties of section 35 (A) of the United States Criminal Code, to the seller and to the War Production Board that he is familiar with Order L-241 of the War Production Board and that all purchases by him of items regulated by that order, as amended from time to time, will be in compliance therewith.

This is a one-time certification and need not accompany each individual order.

Basis Weight Limits

Two additional features of this order with which all printers must be familiar are Schedule I and Schedule II. Schedule I contains a list of items that no person may manufacture or cause to be manufactured in a basis weight, thickness, area or weight per unit greater than the maximum specified for such use. This restriction is upon the printer, and includes art reproductions without advertising, diaries, dodgers, handbills, news letters, accounting records, notes, contracts, mortgages, wills, letterheads, and many others. These items were included in the previous order. (*Modern Lithography*, Nov., page 35.) The restrictions on the weight of paper that may be used for the printing of any of the items on this schedule do not apply to paper which has been manufactured prior to October 21, 1943.

Schedule II of L-241, lists items on which there is a restriction of 75 per cent of the weight of paper used in 1941. These include, (1) catalogs (including supplements) of 12 or more bound pages, issued by a person who manufactures, distributes or offers for sale the products, commodities or services listed therein. It will be noted that the restriction is not on one catalog, but upon all catalogs, thus the publisher of such a catalog may use his total weight of paper, restricted to 75 per cent of that used in 1941, in any manner he wishes. He may put out a light spring catalog and a heavier fall issue, within the overall weight restriction. It is also to be noted that this 75 per cent restriction does not apply to a person who issues a catalog listing

general items which he does not offer for sale. (If a person is in the business of publishing catalogs, he is governed by L-245 and not subject to L-241.) (2) Directories (except telephone) of 12 or more bound pages issued by a person not a publisher within the above meaning. (3) Shopping guides, free distribution newspapers, want ad publications and free distribution circulars in newspaper format which are not "newspapers" within the meaning of L-240. (4) School and college annuals and year-books.

Any person ordering any of these items must make the certification to the printer provided in the order. This is a one time certification to the individual printer.

Books—Order L-245

ORDER L-245, issued December 30, includes Interpretation No. 1 which prevents Publisher "A" having Publisher "B" print books for him. Should Publisher "A" have Publisher "B" print a book for him. Publisher "B" must perform all of the functions of the publisher as set forth under Section (c); and in addition, must own the copyright by assignment from the copyright owner. Publisher "B" must have his imprint on the title page, spine and jacket of the book to the exclusion of any other imprint or colophon of any kind. The name or any other identification of Publisher "A" must not appear on the actual book in any respect. It is thought by the Printing and Publishing Division that the very stringent provisions embraced in this amended order will definitely preclude any possibility of the further sale of quotas as it believes has happened in the past.

Magazine Order L-244

Order L-244 establishes two quotas, (1) consumption quota, based on the use of paper in the base period of 1942 and (2) inventory quota, based on his average rate of use during the last six months of 1943.

In general publishers using in excess of 27.8 tons of paper per quarter in 1942 are restricted to 75 per cent for 1944; publishers using five to

27.8 tons quarterly in 1942 are restricted to 90 per cent of this amount; and publishers using less than five tons per quarter in the base period are restricted to the same amount this year.

Any person who did not publish a magazine in 1942 has no quota for the printing of a magazine. Any such person shall be required to make application to the administrator of the order for a quota.

Newspaper Order L-240

Order L-240, amended December 24th and effective January, 1944, provides a sliding scale of reductions that apparently is intended to favor the smaller newspaper publisher. As do all of the orders now governing printing in its various forms, the order contains two quotas (1) consumption; (2) inventory.

Paper and Paperboard, M-241

M-241, as amended December 30th, is of interest to the printing trade only inasmuch as it deletes the former inventory provisions that governed all paper inventories and specifically provides that such inventories are now governed by the respective orders relating to commercial printing, books, magazines, newspapers or converted paper products under Order M-241a. This order is now a mill order and the major inventories controlled by it for box manufacturers and paper merchants.

M-241-a Paper Converters

M-241-a was revised in December and the principal changes of interest to the industry are: Wrapping paper, including wrapping tissues, are restricted in 1944 to 65 per cent of the 1942 base period. This however, does not affect commercial or industrial wrappings.

This provision has been added: "Section (2) (b) Computation of Quotas for a Portion of a Calendar Quarter. "Each converter whose quota provisions for a current calendar quarter are affected by this or any subsequent amendment to this order shall compute his permitted quota on a pro rata basis from the effective date of the order for the balance of the current calendar quarter."

(Continued on Page 55)

INTERNATIONAL COOPERATION



The Yank in Italy



Slogging northward up the boot of Italy, the Yanks, British, and Canadians are driving the common enemy to his lair. Once again, as in World War 1, they are fighting shoulder to shoulder, beating down totalitarian hate

and creating international understanding thru cooperation. They are not only doing this on the battlefield but they are also helping to bring order out of chaos with civilians behind the lines.

The drastic wartime scarcity of labor and wood has seriously affected the paper industry—as everyone knows. We urge the buying public to cooperate by conserving their paper supplies and by *saving waste paper*. International endeavors, to the best of its ability, to render all aid possible to printers and buyers of printing.

★ BUY ANOTHER WAR BOND ★

International

PAPER COMPANY

220 E. 42nd ST.

NEW YORK, N.Y.

PAPERS FOR PRINTING AND CONVERTING

Wm. G. Johnston Co.

Observes 125th Year

ONE hundred and twenty-five years of continuous printing activity, the last 20 years being supplemented with an active offset lithography division, is the record achieved by the William G. Johnston Co., Pittsburgh, which recently commemorated the anniversary by the publication of a handsome 24-page brochure.

The firm was founded in 1818, in the days of recovery following the war of 1812, by Samuel R. Johnston, and the present name, after the founder's son, was taken in 1857. The company has grown with its city, and the brochure shows many reproductions of printed material produced in those early years. In 1857 the firm took quarters in a three-story building at 57 Wood St., and 21 years later moved to larger space at 231 Liberty St. In 1885 another move was necessary, this time to a six-story structure at Ninth St. and Penn Ave. In 1915 the concern moved to its present location at 1130 Ridge Ave., where 55,000 square feet of floor space is utilized.

The brochure, 10 x 14" in full color, showing offset, letterpress and embossed work, is attractively compiled, outlines the company history in a lively manner, and tells of the type of work now being done. Present activities include letterpress printing, offset lithography, publications, court house and election supplies, blank book and looseleaf systems, steel and copper plate engravings, and school equipment and supplies, as shown in the spread reproduced with this story.

The firm has engaged in offset lithography for over 20 years, from the infancy of advertising color work in offset. Johnston has pioneered in the Pittsburgh area in the use of enamel stock offset printing. Press

facilities range up to 35 x 45 inches.

Robert H. Caffee is president and general manager of the Johnston company, and John J. McShane is chairman of the board. Other executives include Edward H. Sutton, vice president; Henry D. Kolb, secretary; J. H. Mullett, assistant treasurer; Anton Auth, assistant general manager, and H. Milton Fritz, plant superintendent.

The brochure also lists 33 persons who have been with the firm for more than 20 years. They are: Mary Auld, Anton Auth, Mildred Beisel, Agnes Billings, Elizabeth Crowley, Catherine Cunningham, C. H. Cuppett, Clarence Dederick, Jacob Dieterle, Catherine Elser, Raymond Fordenbacher, L. C. French, N. H. Godell, Francis Gregg, John Hamilton, Samuel Harvey, Thomas Hastings, Albert Hays, Allen Herdt, Edward Hoerner, Harry Hoffman, William Hoffman, A. L. Keil, Albert Kolb, Henry Kolb, Clara Magdefrau, John McShane,

William Merry (in U. S. Army), Edward Miller, Robert Samuels, Samuel Seemann, Sarah Wallace and James Weis.

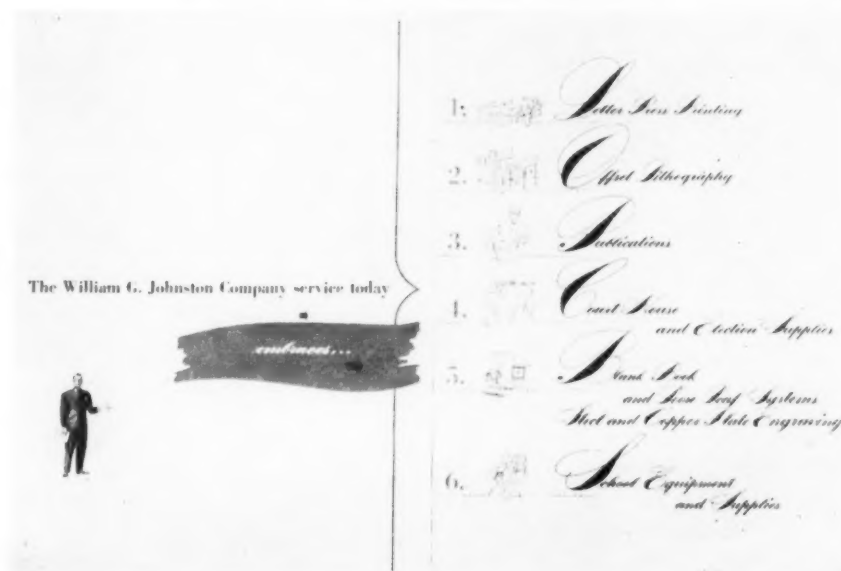
Many of these employees have records with the company of many more years than 20, and out of the total personnel of 88, 48 were recently awarded service pins for records of 10 or more years.

Mr. Caffee told *Modern Lithography* that the company is currently sponsoring a radio program, which started in September, designed to continue and further extend the prestige which has been built in 125 years of service. The program is a 15-minute broadcast at 5:30 p.m. Sundays on station WCAE, with a popular news commentator.

Mr. Caffee says that 92 per cent of the firm's work is being done for government agencies and essential war businesses. "Manpower and other problems would permit very little additional activity, but radio, newspaper and direct mail advertising are being conducted with an eye toward the postwar period," he says.

A list of typical Johnston accounts includes such names as the Aluminum Co. of America, American Radiator and Standard Sanitary, Carnegie-Illinois Steel, Corning Glass, Gulf Oil, H. J. Heinz, Miller Printing, Timken, and Westinghouse. ★ ★

This spread from 125th Anniversary brochure lists the Johnston Company's activities.



THROUGH the GLASS



AMONG the lithographers prominent at the recent convention of the National Stationers Association, was Walter C. Guy of the Arkansas Printing & Lithographing Co., Little Rock. He was named to head the Postwar Industrial Division of the organization.

ml

Those Christmas seals with the identifying initials on them, showing which lithographer produced them, which we told about last month, have become collector's items. Each sheet of 100 seals contained one of the initialed stickers, and stamp collectors went for them in a big way.

ml

We admired the natural color photographic print of his family sent out as a Christmas card by Al Clair of the graphic arts laboratories of Eastman Kodak. We were told it was made with the wash-off relief process.

ml

According to a recent story by the United Press, Public Printer Gus Giegengack managed to find enough paper for the March income tax blanks. He said 90 million pounds of paper was required.

ml

Now there's a good spot to conserve some wood pulp.

ml

Is Our Face Red Dept.

Jack Seel, litho press superintendent at Brown & Bigelow, St. Paul, Minn., writes, "I get a lot of good reading your magazine. It keeps me in touch with what is going on."

ml

The first Chinese tea to be shipped to this country since Pearl Harbor has recently been advertised. The tea was flown from Chungking to India,

member of the honorary committee for the event.

ml

U. S. Camera recently published a story of a giant camera built for Bell Telephone Laboratories by Rutherford Machinery Co., builders of lithographic cameras and other equipment. The camera produces a negative 4 x 6 feet, and has lens with a focal length of 70 inches. Bell uses it for photographing complex communications apparatus.

ml

A celanese fabric, fluorescent-dyed by a special process of the Continental Lithographic Co., is being used for quickly identifying U. S. tanks and other ground forces equipment when seen from the air, in a dramatic demonstration of the use of color in war. Brightly colored fluorescent-dyed fabrics are tied across the backs or tops of motorized equipment, making them clearly visible two miles away. The fabrics can also be used as signal panels. Various pre-arranged patterns or sequences of colors placed on a field serve as a code to our aircraft, conveying information to them.

ml

A. Hoen & Co., century-old lithographers of Baltimore, have an extensive collection of lithographs, and a part of these were on exhibit during December at the Maryland Historical Society. Some of the prints showed, in color, various uniforms worn by American fighting men during the last century.

ml

The printing trades of Cincinnati recently observed the 150th anniversary of the city's first printing press and newspaper. John M. Callahan, secretary of U. S. Printing & Litho, and past president of the International Association of Printing House Craftsmen, was a

STONE AGE STUFF



"If I can just land this next order it will make an even \$50,000 worth of orders we can't get paper for."



Lithographed in 4 colors

WARREN'S Cumberland Offset
►PRE-CONDITIONED◄
WOVE & SPECIAL FINISHES

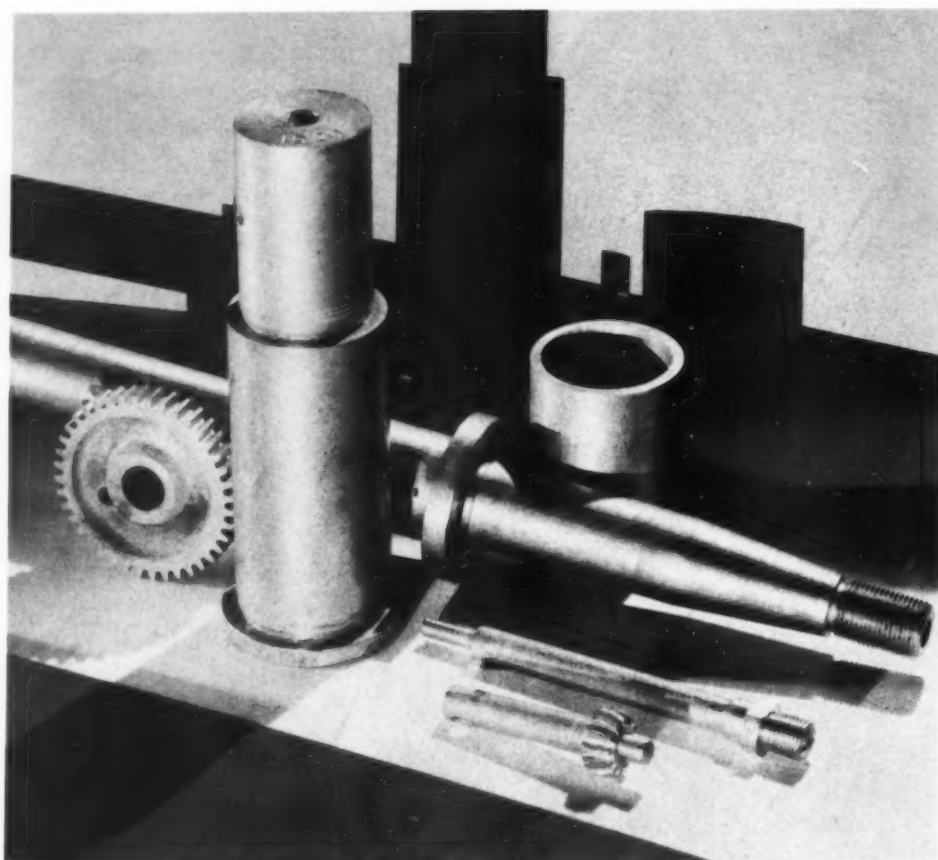
Postal regulations prohibit sampling of paper in this publication, therefore Cumberland Offset is not used for this insert.
Sample Book of all finishes of Warren's Cumberland Offset may be secured from your Warren merchant.

Leading
PAPER MERCHANTS
who sell and endorse
Warren's Standard Printing Papers

| | |
|----------------------|------------------------------------|
| ALBANY, N. Y. | Hudson Valley Paper Company |
| ATLANTA, GA. | Sloan Paper Company |
| BALTIMORE, MD. | The Barton, Duer & Koch Paper Co. |
| BATON ROUGE, LA. | Louisiana Paper Company, Ltd. |
| BIRMINGHAM, ALA. | Strickland Paper Company |
| BOISE, IDAHO | Zellerbach Paper Company |
| BOSTON, MASS. | Storrs & Bement Company |
| BUFFALO, N. Y. | The Alling & Cory Company |
| CHARLOTTE, N. C. | Caskie Paper Company, Inc. |
| CHICAGO, ILL. | Chicago Paper Company |
| CINCINNATI, OHIO | The Diem & Wing Paper Company |
| CLEVELAND, OHIO | The Petrequin Paper Company |
| COLUMBUS, OHIO | The Alling & Cory Company |
| DALLAS, TEXAS | The Diem & Wing Paper Company |
| DENVER, COLO. | Olmsted-Kirk Company |
| DES MOINES, IOWA | Carter, Rice & Carpenter Paper Co. |
| DETROIT, MICH. | Western Newspaper Union |
| EUGENE, ORE. | Seaman-Patrick Paper Company |
| FORT WORTH, TEXAS | Zellerbach Paper Company |
| FRESNO, CAL. | Olmsted-Kirk Company |
| GRAND RAPIDS, MICH. | Zellerbach Paper Company |
| GREAT FALLS, MONT. | Quimby-Kain Paper Company |
| HARTFORD, CONN. | The John Leslie Paper Company |
| HOUSTON, TEXAS | Henry Lindenmeyr & Sons |
| INDIANAPOLIS, IND. | L. S. Bosworth Company |
| JACKSONVILLE, FLA. | Crescent Paper Company |
| KANSAS CITY, MO. | Virginia Paper Company, Inc. |
| LANSING, MICH. | Midwestern Paper Company |
| LITTLE ROCK, ARK. | The Weissinger Paper Company |
| LONG BEACH, CAL. | Western Newspaper Union |
| LOS ANGELES, CAL. | Arkansas Paper Company |
| LOUISVILLE, KY. | Zellerbach Paper Company |
| LYNCHBURG, VA. | Zellerbach Paper Company |
| MILWAUKEE, WIS. | Miller Paper Company, Inc. |
| MINNEAPOLIS, MINN. | Caskie Paper Company, Inc. |
| NEWARK, N. J. | Nackie Paper Company |
| NEW HAVEN, CONN. | The John Leslie Paper Company |
| NEW ORLEANS, LA. | Henry Lindenmeyr & Sons |
| NEW YORK CITY | Lathrop Paper Company, Inc. |
| | Storrs & Bement Company |
| | Alco Paper Company, Inc. |
| | Henry Lindenmeyr & Sons |
| | Lathrop Paper Company, Inc. |
| | The Alling & Cory Company |
| | J. E. Linde Paper Company |
| | The Canfield Paper Company |
| | Marquardt & Company, Inc. |
| | Schlomer Paper Corporation |
| OAKLAND, CAL. | Zellerbach Paper Company |
| OKLAHOMA CITY, OKLA. | Western Newspaper Union |
| OMAHA, NEB. | Field-Hamilton-Smith Paper Company |
| PHILADELPHIA, PA. | D. L. Ward Company |
| | The J. L. N. Smythe Company |
| PHOENIX, ARIZ. | Schuykill Paper Company |
| PITTSBURGH, PA. | Zellerbach Paper Company |
| PORTLAND, ME. | The Alling & Cory Company |
| PORTLAND, ORE. | C. M. Rice Paper Company |
| RENO, NEV. | Zellerbach Paper Company |
| RICHMOND, VA. | Zellerbach Paper Company |
| RICHMOND, N. Y. | B. W. Wilson Paper Company |
| SACRAMENTO, CAL. | The Alling & Cory Company |
| ST. LOUIS, MO. | Zellerbach Paper Company |
| ST. PAUL, MINN. | Beacon Paper Company |
| SALT LAKE CITY, UTAH | Tobey Fine Papers, Inc. |
| SAN DIEGO, CAL. | The John Leslie Paper Company |
| SAN FRANCISCO, CAL. | Zellerbach Paper Company |
| SAN JOSE, CAL. | Zellerbach Paper Company |
| SEATTLE, WASH. | Zellerbach Paper Company |
| SHREVEPORT, LA. | Louisiana Paper Company, Ltd. |
| SPOKANE, WASH. | Zellerbach Paper Company |
| SPRINGFIELD, MASS. | The Paper House of New England |
| STOCKTON, CAL. | Zellerbach Paper Company |
| TOPEKA, KAN. | Midwestern Paper Company |
| TROY, N. Y. | Troy Paper Corporation |
| TULSA, OKLA. | Tulsa Paper Company |
| WACO, TEXAS | Olmsted-Kirk Company |
| WALLA WALLA, WASH. | Zellerbach Paper Company |
| WASHINGTON, D. C. | Stanford Paper Company |
| YAKIMA, WASH. | Zellerbach Paper Company |

EXPORT AND FOREIGN
NEW YORK CITY (Export) National Paper & Type Co.
Agencies or Branches in 40 cities in Latin America and West Indies.

AUSTRALIA B. J. Ball, Ltd.
NEW ZEALAND B. J. Ball (N. Z.), Ltd.
HAWAIIAN ISLANDS Honolulu Paper Co., Ltd.,
Agents for Zellerbach Paper Company



Courtesy Chapman Valve Mfg. Co., Sutherland-Abbott Advertising Agency

WARREN'S Cumberland Offset

► PRE-CONDITIONED ◀

WOVE • SAXONY • HOMESPUN • LINEN • HANDMADE

WARREN'S Cumberland Offset is *pre-conditioned* by the exclusive process that has been used successfully on Warren's Label papers. Under average pressroom conditions, both winter and summer, Cumberland Offset may be run directly from the case or skid without further conditioning by hanging.

Comprehensive pressroom tests indicate that Cumberland Offset exhibits a minimum of stretch or shrinkage under changing atmospheric conditions. Tendencies toward curling and "cockling" are held to a minimum—even under extreme conditions of relative humidity.

Because of its flat-lying properties Cumberland Offset is a "production" sheet which may be run at maximum press speeds.

Write for free booklet—"How Will It Print by Offset"

S. D. WARREN COMPANY • 89 BROAD STREET, BOSTON

Better Paper  Better Printing
Printing Papers

Litho Technical Foundation Opens Million Dollar Drive

**More than \$100,000 already contributed
to fund to allow for expanded program**

A CAMPAIGN to raise one million dollars to provide for more intensive study of lithography's technical problems is now being launched by the Lithographic Technical Foundation. A preliminary statement outlining the plans and program of the foundation and containing a summary of the progress made in the 20 years since its founding was mailed to the trade at the end of December.

"Twenty years ago a few far-sighted leaders of the lithographic industry got together and decided to raise some money to spend in a concerted effort to improve the business as a whole, to do a better job at lower cost, to turn out a finer product, and to get at the heart of some of the thousand and one problems that plagued, and so frequently took the profits out of, the industry," the statement says in giving a brief description of the Foundation's origin.

The statement lists the accomplishments of the Foundation which include: more reliable albumin plates, more accurate controls, better deep-etch plates, improved press construction, reduction of basic paper problems, improvements in blankets, better lithographic ink and testing equipment, reducing industrial hazards, training of workers, and inducting of technically trained men into the industry. Each of these points is elaborated.

An outline of the problems which

will be dealt with under the expanded program is given as follows:

Post-War competition—competition will return with a vengeance after the war—within and without the industry—in this country and abroad. There will be new and faster presses and new and better materials. Men returning with lithographic experience gained in the war will be attracted to lithography. They will want to establish themselves in it. They will want and are entitled to have opportunities for a thoroughly practical training.

Tone and color reproduction—tone and color reproduction are in their infancy. Hand-retouching slows down work, is unpredictable in quality and cost. It is an anachronism in an industry that has otherwise advanced so far.

Plates—although much has been done, there is room for much further improvement in plates.

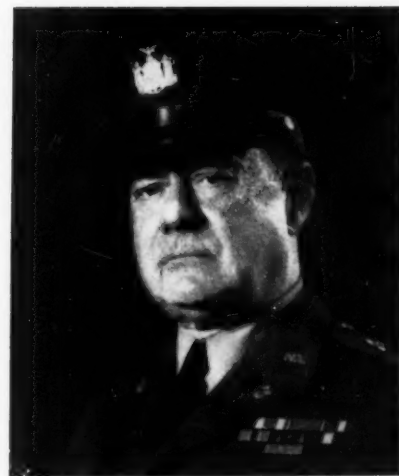
Ink—ink is still "temperamental"; there are ink troubles despite the progress already made. They cause press delays, stoppages, failures to meet deadlines.

Paper—much has already been done by the Foundation in this area; much still remains to be done to improve the workability and printability of lithographic papers.

Blankets—the industry wants a blanket it can mount on a press and leave there; it wants a blanket that won't emboss. Blanket difficulties contribute to press delays and play their part in added costs.

Stripping of rollers—why won't a roller hold the ink? What contaminates the surfaces? Why do they get out-of-round? How avoid shut-downs for washing up and rejuvenating rollers?

Water—can water be eliminated? Can a new liquid be found as a substitute? How improve the moisture control? What is the relation of water to paper curl, misregistration and



Maj. Gen. William Ottmann is national chairman of the campaign.

distortion? It would be worth much to find the answers to these and other questions that vex the industry.

Other tasks which should be undertaken, the statement says, are these:

Color processes—concentrated study and research in the mechanics of color process reproduction; *chemicals*—better chemicals for photography, platemaking and press work; *plate materials*—investigation and research on new and finer plate materials; *controls*—improvement of moisture control on the offset press; *ink*—formulation of more reliable gauges of the suitability of lithographic inks; *paper*—development of more reliable tests for the lithographing qualities of paper; *blankets*—improvement of offset blankets; *basic principles*—development of the scientific principles of lithography as a basis for further improvements in plates, inks, paper and press.

Service department—a service department for members is needed to facilitate handling of immediate problems of the industry; *worker training*—enlargement of opportunities for apprentice, technical executive and sales training throughout the country and development also of extension and correspondence courses, and preparation of training texts. *Information*—a monthly bulletin and other technical news and publication services to keep the industry promptly posted on all important developments.

A special campaign committee has been created under the national chairmanship of General William Ottmann, a director and secretary of the Foundation, and chairman of the board of U. S. Printing & Lithographing Co.

(Continued on Page 55)

A jury with an electric decision



THE *pH* meter is an instrument commonly used for measuring acidity and alkalinity. You will see it in chemical laboratories and also in a great many industrial establishments.

In making Du Pont Photolith Film, emulsions must be of the right *pH*. They must be within a certain small, well-defined range. Excess acidity or alkalinity of the emulsion affects its characteristics. So with the aid of a *pH* meter an electric decision is obtained.

Chemists at the Du Pont Research and Control Laboratories also use *pH* meters to check the accuracy of developer and fixer formulae as well. This assures that their routine experiments and laboratory tests measure up to the most exacting standards of uniformity.

Such careful attention to detail enables Du Pont to produce a film that gives you uniform results—results you can rely upon at all times. Try this dependable film yourself. Ask for it by name.

E. I. du Pont de Nemours & Co. (Inc.),
Photo Products Dept., Wilmington, Del.

DU PONT PHOTOLITH FILM



Better Things for Better Living
... THROUGH CHEMISTRY

IN AND ABOUT THE TRADE

Curtis to Address Club

O. M. Curtis, Jr., of the S. D. Warren Co. is to discuss the paper situation at the meeting of the Litho Club of New York, Wednesday, January 26, at the Building Trades Club. Mr. Curtis will be remembered for his talk on paper at the Boston conference of the NAPL.

William Carey, Sweeney Litho Co., president, and other present officers are slated to be re-elected for another year at the January affair, which is the annual business meeting of the club. Walton Sullivan, Tooker Litho Co., is vice president; Oscar Falconi, Maverick & Wissinger, is treasurer; and Peter A. Rice, Industrial Litho Co. is secretary.

Several new board members are nominated for election. They are Henry Bischoff, Oberly & Newell Lithograph Corp.; Lawrence Littman, National Process Co.; Eugene B. Martens, Boro Offset Corp.; John O. Patak, Pace Press; and Otto Soehren, Zeese-Wilkinson Co. Other board members to be re-elected include Cue O'Doherty, DeLuxe Check Printers; Philip P. Quartararo, Kindred, MacLean & Co.; George Schlegel, Schlegel Lithographing Co.; and Rubin Wohl, Grinnell Litho Co. William H. Falconer, Eastman Kodak Co., was nominated for associate membership on the board.

At the club's annual Christmas party December 22, Clifton Howard, Wright Aeronautical Works, Newark, was announced as a new club member. About 130 attended the party, held at the Building Trades Club. The party committee included Messrs. Falconer, Rice, Sullivan and Carey.

WPB Uses Stern "Depictor"

Six thousand copies of the recent issue of *The Depictor*, house publication of Edward Stern & Co., Philadelphia, which was devoted to labor and management cooperation, have

been ordered by the War Production Board for distribution to its key personnel and to industry, according to an announcement from the Stern company. The brochure is 11 x 14 ins., and is printed in two colors with a four-color cover.

Litho Man Heads Illinois Group



J. C. MacKeever, president of the Gerlach-Barklow Co., Joliet, Ill., has been selected to head the Illinois Manufacturers Association for the ensuing year, this being the first time a lithographer has been so honored by this midwestern industrial group. Election of Mr. MacKeever, without opposition, occurred at the Association's 50th anniversary dinner meeting in Chicago, Dec. 14.

Mr. MacKeever has been associated with the Joliet lithographing house for 20 years, first as a vice president and, since 1933, as president and successor to the late Theodore Gerlach. He is a past president of the Advertising Specialties National Association, Washington, D. C., has served as chairman of the Will County Manufacturers Association and has been actively identified with the Illinois Manufacturers Association as a director and a committee member for a number of years.

Previous to entering the Gerlach-

Barklow Co. he had been employed in sales work with various food and soap companies. Among the association's directors are Homer J. Buckley and Arthur A. Goes, both being heads of Chicago litho concerns.

Conn. Club Hears Makarius

Speaking on "Pressroom and Plate Department," Theodore Makarius, presswork specialist, addressed the Connecticut Valley Litho Club January 7 at Hotel Bond in Hartford. Mr. Makarius, who is a former press superintendent and is now with Fuchs & Lang Mfg. Co., and a contributor to *Modern Lithography*, drew from his own experience, and extolled the advantages of understanding and cooperation between platemakers and pressmen.

Ralph Rich, Rich Lithographing Co., Chicopee Falls, Mass., club president, announced the appointment of a nominating committee which is to report at the club's next meeting. Announcement of the date of the next meeting is to be made through the club's regular channels.

Baltimore Club to Meet

The Litho Club of Baltimore is scheduled to meet Monday, January 17 at the Emerson Hotel. Ellis Bassist of the Plastolith Co., Boston, manufacturers of plastic litho plates, is to be the speaker.

The club held its annual Christmas party December 20 at the Emerson. The traditional custom of bringing gifts for underprivileged children was followed this year. J. T. Murnane, Pittsburgh Plate Glass Co. was chairman of the entertainment committee.

ALA Gives Christmas Checks

Chicago Local No. 4, Amalgamated Lithographers of America, remembered each of its 222 members in the armed services with a check sent off to arrive at Christmas time.

Every time you quote on a Letterhead QUOTE *all Rag* ANNIVERSARY BOND

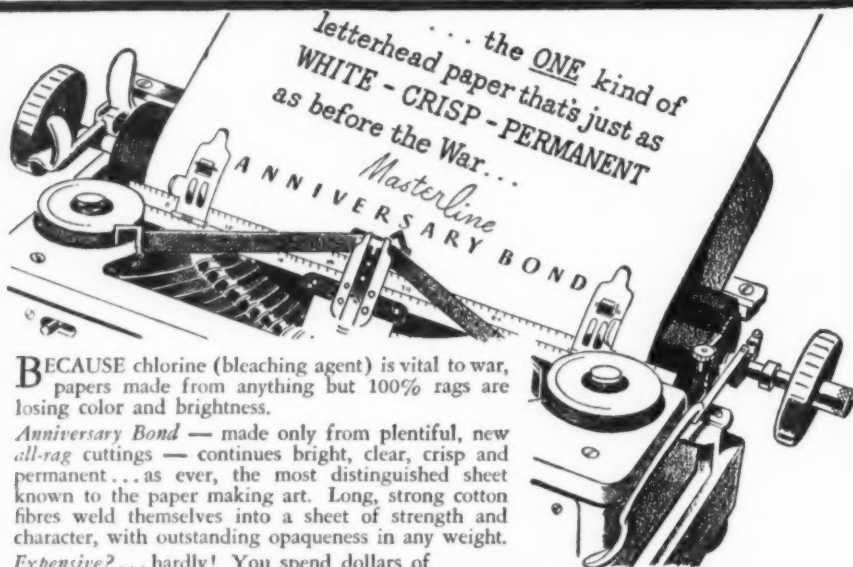
Masterline

...more Profit for YOU...Pre-War Quality for your Customers

These times offer you a rare opportunity to "grade up" your letterhead sales—to increase your profits and avoid complaints—by selling your customers a greater-than-ever value in truly fine letterhead paper—*all-rag Anniversary Bond*. • • As you well know, today's wartime non-rag and part-rag papers tend to be flimsy and grayish (due to wartime shortages of wood pulp and chlorine bleaching solutions). But *all-rag Anniversary Bond* — made only from new, clean cotton cuttings that put strong, long fibres into the sheet — is just as opaque, crisp, brilliant white and permanent as before the war! Yet the cost to your customer remains only 1/5c more per letter than a 25% rag content paper.

Write for "See for Yourself"
portfolio offered in our
national consumer adver-
tising campaign.
A great addition to your
sales kit — tells
the story fast — interests
every letterhead buyer —
helps you sell better paper.

**FOX RIVER
PAPER CORPORATION**
Appleton, Wisconsin



BECAUSE chlorine (bleaching agent) is vital to war, papers made from anything but 100% rags are losing color and brightness.

Anniversary Bond — made only from plentiful, new *all-rag* cuttings — continues bright, clear, crisp and permanent...as ever, the most distinguished sheet known to the paper making art. Long, strong cotton fibres weld themselves into a sheet of strength and character, with outstanding opaqueness in any weight.

Expensive?...hardly! You spend dollars of time on *what* you write — you need spend only 1/5c more to make it right.

FOX RIVER PAPER CORPORATION
401 South Appleton Street, Appleton, Wis.

SPEND 1/5c MORE *Masterline*



FREE Comparison Kit
Visual proof, with samples, that *all-rag Anniversary Bond* is the paper for you to sign—printed, lithographed or engraved. Please request on business letterhead.

SPECIFY ANNIVERSARY BOND
THE BEST LETTERHEAD PAPER IS MADE FROM ^VRAGS *all*

NEW NATIONAL CONSUMER ADVERTISING CAMPAIGN

Ads like the one above, beginning January in the magazines shown, tell the story of **ALL-RAG ANNIVERSARY BOND** to your best letterhead prospects... pave the way for you by talking to almost 100,000 of America's top-flight users of fine business papers! Free electros furnished for use in your own advertising.

Actively Heads H-S-P



R. V. Mitchell, president since 1922, of Harris-Seybold-Potter Co., Cleveland, will now devote his entire time to the company on the discontinuance of his association with the investment banking business, the firm announces. Mr. Mitchell was active in the establishment of the Lithographic Technical Foundation and has served as its vice president. His other activities in the graphic arts include a directorship of General Printing Ink Corp., New York. The Harris company is now engaged in war production but is planning postwar resumption of its activity in the lithographic industry.

Drop Agfa From Name

Agfa Ansco, manufacturer of lithographic film and photographic materials, has changed its name to Ansco, effective January 1, it was announced by George W. Burpee, president of General Aniline & Film Corp., the parent firm, and by G. Harrison Echols, Ansco's general manager. The firm is America's oldest manufacturer of photographic material.

The name change is the final step in a planned reorganization of the company which began when its ownership and management were assumed by the United States Government shortly after America entered the present war. In recognition of the fact that the organization is not associated in any way with any other company whose products carry the name "Agfa", it was decided to revert to the name "ANSCO", by which the company was known for many years.

Ansco was founded in New York City more than one hundred years ago by Edward Anthony. In 1902

the Anthony organization was combined with the photographic division of the Scovill Manufacturing Company of Waterbury, Conn., and shortly thereafter the name Ansco, which is a combination of the "AN" of ANthony and the "SCO" of SCOVill, was adopted.

Ansco, which today is supplying the greater part of its production to the government and war industries, has recently started construction of a \$1,000,000.00 addition to its film plant.

In keeping with the government's request for economy in the use of packaging materials, Ansco will supply its products in the familiar Agfa Ansco cartons until present carton stocks are exhausted.

Joint Committee Meets

The commercial printing and lithographic trades of 19 cities were represented December 13 in Pittsburgh at the meeting called by the Joint Committee on Government Relations of the Commercial Printing Industry, and studied the possibilities of further paper conservation. Other business included a talk by Public Printer A. E. Giegengack, who told what the industry might expect on future paper deliveries. It was announced that the War Production Board had given assurances that no end use curtailment of printing would be ruled at least for the first quarter of 1944.

War Map is Popular

A war map of the world with additional detail maps of the war theatres, published by the Hagstrom Co., New York map publishers and lithographers, is now nationally distributed through book and stationery stores and is proving quite popular according to A. G. Hagstrom, the firm's president. The map is 31 x 41" and is offset in six colors on 80 pound stock. "The original drawing was made in black and white and all the color separations were made on glass positive negatives. The negatives were then blown up by photography," Mr. Hagstrom says in telling of the production job.

Ideal Honors Employees

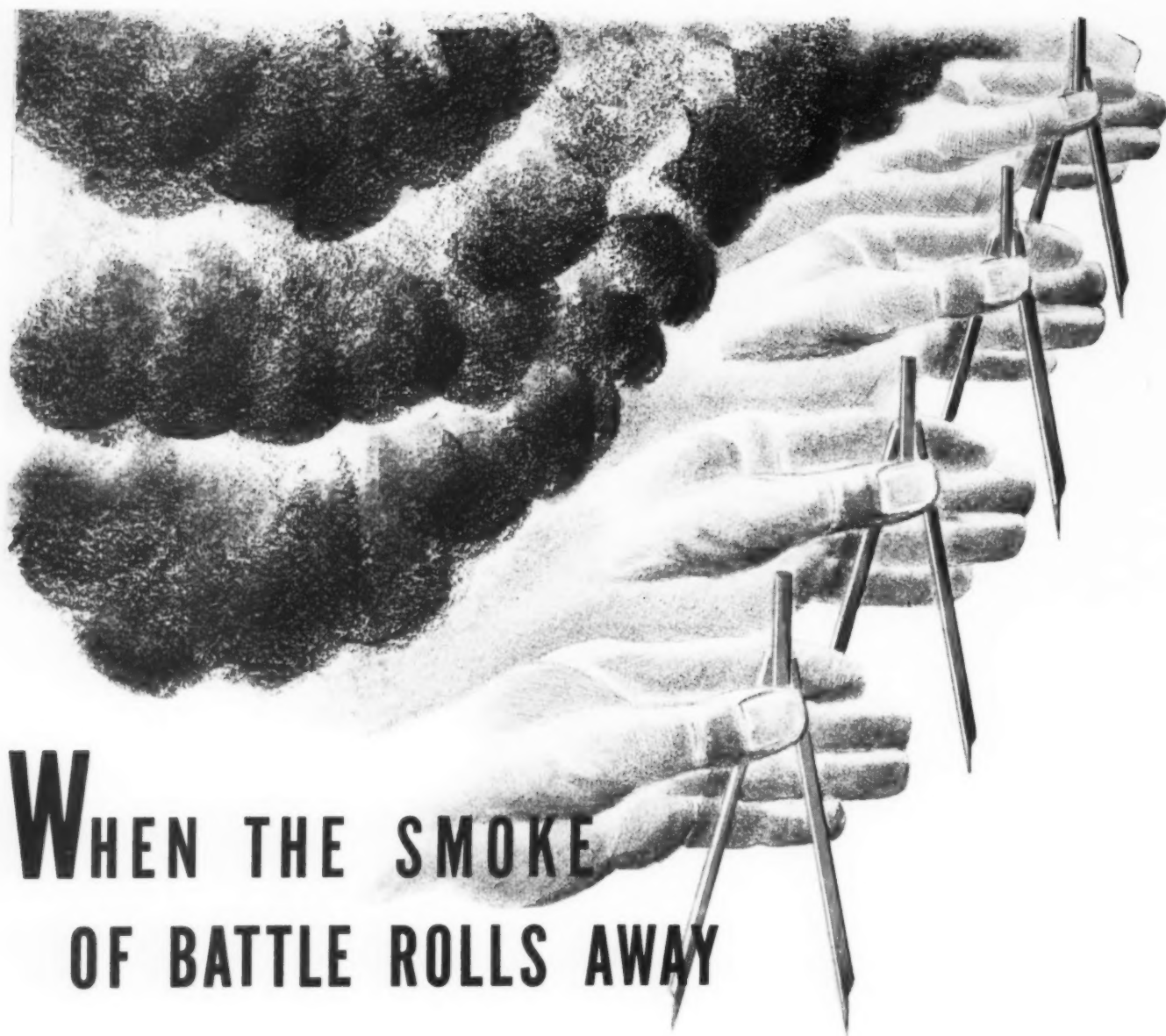
E. B. Davis, vice president of Ideal Roller & Manufacturing Co., Chicago, and Clyde Ooley, employed in the lithographic roller department at the Chicago plant, were presented with gold watches on Dec. 18 to mark their completion of 20 years of service with the company. The presentation occurred during the annual Christmas party for the concern's 210 employees held at the Graemere Hotel, with Vice President H. Norris Love acting as master of ceremonies, in the absence of President W. A. Lippincott.

A Christmas party was held at Long Island City, N. Y., for employees of Ideal's plant there and a 20-year service watch was presented to A. Downes, assistant to the factory superintendent. N. L. Rowe, president of the Eastern Division, presided.

Gives Grant Wood Reproduction



Lithographed reproductions of Grant Wood's painting "Spring in the City" (above) which had never before been reproduced, were given to customers as a year-end dividend by Einson-Freeman Co., Long Island City, N. Y., lithographers. Advertisements telling of the gift reproduction were inserted by the company in advertising magazines, and B. A. Dreyfuss, of the advertising department, reports trouble in meeting the demand. Einson-Freeman ran a limited edition. Permission was obtained from the owner of the \$40,000 painting and 3,000 copies were run in eight colors on hand made offset stock.

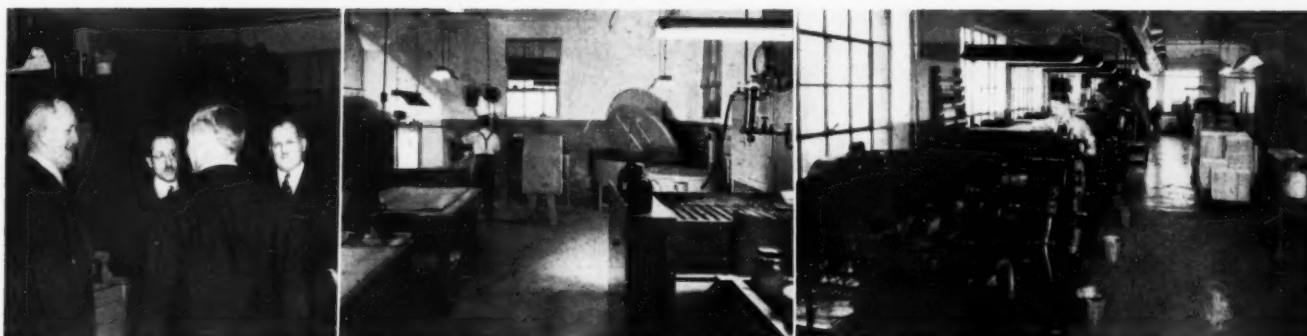


WHEN THE SMOKE OF BATTLE ROLLS AWAY

The skillful hands which were working toward the war effort will resume their former activities — that of creating and producing cameras, photo-composing machines, and many other types of printing and lithographic equipment, as well as especially designed machinery for unusual purposes. From all indications, the time is drawing nigh — why not tell us now what you have in mind so that no time will be lost when the 'go' signal comes.

RUTHERFORD MACHINERY COMPANY
DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE • NEW YORK 13, N. Y.



Left—This group snapped at the New York firm's open house includes Dr. D. J. MacDonald, Lithographic Technical Foundation, Host Brodney, and Walter Soderstrom, National Assn. of Photo-Lithographers. Photos at right show the platemaking and press rooms in the firm's new location.

Nearly 300 Attend Colorgraphic Open House

THE new quarters of Colorgraphic Offset Co., New York, were turned into a gala meeting place on December 17 when nearly 300 friends and customers of the firm and representatives of the lithographic supply trade attended open house in celebration of the firm's recent move into larger space at 155 Sixth Avenue. For the occasion the entire plant was turned into an educational industrial exhibit and all employees were on hand demonstrating the various steps in the offset process and answering

questions. A variety of color specimens produced by Colorgraphic was displayed on large panels and provided a background for the festivities. Leonard J. Brodney, president of the firm acted as host.

In the new location the company has been able to expand, and with the move a 28 x 42" Harris press was added to the pressroom, which also includes a four-color web offset press and two sheet-fed presses. The pressroom now has controlled humidity and is sound-proofed.

Also added were new dressing rooms, lockers and showers for employees, and future plans call for the addition of a lunch and lounge room. On May 1, the firm is to take over the entire floor, and further expansion of facilities will take place at that time.

As souvenirs of the occasion, guests were presented with a matted, seven-color lithograph, executed, signed and numbered by the artist Robert Philipp, whose work hangs in many museums. The edition was limited to 350 copies and the original plates were destroyed after the run was completed.

Contribute \$59,000 to GAVC

Lithographers, printers, manufacturers of supplies and equipment and other branches of the graphic arts, have contributed over \$59,000 in support of the Graphic Arts Victory Committee, according to a year-end statement of that organization. Of this amount \$43,000 was in cash, the balance in advertising space, printing and lithography and services. These contributions came from 93 cities in 31 states, and were made during a period of a little more than a year since the GAVC was organized to gear the entire industry's strength into the war effort.

Other objectives of the GAVC, as described in the statement, include co-operating with the government and war agencies by presenting the industry's viewpoint to the government, and passing back to the industry (and to the industry's customers) the messages, themes and campaigns that

aid in prosecuting the war. Officers and directors are drawn from all branches of the industry. A. G. McCormick, Jr., McCormick-Armstrong Co., Wichita, is president of the GAVC and Henry Hoke, New York, is managing director. Subscriptions in support of the organization's 1944 program should be sent to Harry Porter, GAVC treasurer, at the Harris-Seybold-Potter Co., Cleveland.

Bryant Honors Employees

Employees of Bryant Paper Co., Kalamazoo, Mich., were honored during December at the sixth annual banquet of the company's Twenty-five Year Club. The club now has a membership of 91, which is almost 10 per cent of the total employees.

The Bryant company sent Christmas boxes during December to 156 former employees who are serving in the armed forces.

Honor Schlegel Safety Record

Schlegel Lithographing Corp., New York, received its fifth safety award during December for an outstanding record of reducing operating accidents. The award was made by the Greater New York Safety Council, and was for a six months period in which employees of the firm worked 100,946 hours with no lost time accidents. Otto Hilpl, assistant manager, is chairman of the Schlegel safety committee, whose members include Wm. Haubert, foreman of the transfer department; Julius Wanner-meyer, shipping foreman, and Philip Kleman, pressman.

Announce McCandlish Awards

The annual McCandlish Awards with prizes amounting to \$1,000 are being planned for 1944 by McCandlish Lithograph Corp., Philadelphia. Awards are given for poster designs.

F. & L. Gives 1200 Prints To Boost War Bond Sales



These greatly reduced reproductions show typical prints from the F & L collection. Left—An Audubon print. Right—"Mr. William H. Vanderbilt's Celebrated Team," a famous Currier & Ives lithograph published in 1878.

SOME 1,200 lithographic prints from the extensive collection of Fuchs & Lang Mfg. Co., Division of General Printing Ink Corp., are to be given away to War Bond purchasers in the lithographic industry during the coming Fourth War Loan Drive of the U. S. Treasury Department, according to an announcement by F. & L. officials. The prints, which include Currier & Ives, Audubons, and the work of countless other lithographers of other days, will be evaluated by an authority, and the highest bidders (bids going into the purchase of war bonds) will receive the most valuable prints. All prints will be listed in order of their value and will be distributed in accordance with the investment made. The committee, appointed from the industry, decided that this was the best method, rather than to try to arrange for competitive bidding on specific prints. In the event that more than 1,200 individuals send in applications, the purchasers of the lowest bond denominations will not receive prints. Applications must reach Herbert Kaufman, chairman and GPI advertising manager, by January 31. After this date the general public may participate.

Attached to the bottom of the subscription application for the Fourth War Loan drive is a blank on which

one can indicate credit to such special campaigns. Bond buyers who are interested in having their purchases qualify them for receipt of the F & L litho prints are asked to see that The Fuchs & Lang Mfg. Co., Division of General Printing Ink Corp., is accredited with the purchase. The War Finance Committee of the subscriber's locality will then confirm credit and the subscription will be so listed.

Many lithographers have seen the portion of the F. & L. collection which is hung in the GPI galleries at 100 Sixth Avenue, New York. The prints that are to be given away are from the same collection, acquired over a 50 year period, but do not include prints hung in the gallery. Many are framed and covered with glass, although some are protected with paper coverings. "It is the wish of Fuchs & Lang to return to the lithographic industry the balance of this collection," a company spokesman said. At the same time, Robert J. Butler, general manager of F. & L. states that he hopes \$250,000 to \$500,000 may be raised for the Fourth War Loan through this plan.

A committee named to aid in the distribution of the prints is headed by Mr. Kaufman, and includes: W. Floyd Maxwell, Lithographers National Association; Walter E. Soderstrom, National Association of Photo-

Lithographers; George Kindred, Eastern Lithographers Association; Harris W. C. Browne, *The National Lithographer*; Wayne E. Dorland, *Modern Lithography*; Justus Ebert, *The Lithographers' Journal*; R. R. Heywood, chairman of Lithographic Division of Fourth War Loan Drive; R. Goodfellow of the War Finance Committee; Mr. Butler, of F. & L.; and John F. Devine, vice president of GPI.

Stern Honors Employees

Service pins denoting length of service with the company were presented to 82 employees of Edward Stern & Co., Philadelphia lithographers and printers, December 23, by Charles Weyl, Stern president. Of this group, two were women. The largest group numbered 33, and was composed of those who had been with Stern for 20 to 25 years. Fourteen had records of 10 to 15 years, 19 had served 15 to 20 years, 10 had served 25 to 35 years, five were in the 35 to 50 year group, and one employee received a pin for 61 years of service. Under the plan inaugurated, an employee may turn in his pin for a new one showing a longer service record whenever he reaches a higher service classification.

Promote Greeting Cards

Gartner & Bender, Chicago lithographers and publishers of Golden Bell greeting cards, called attention to the value of greeting cards at Christmas time, in a full page advertisement inserted in the December 27 issue of *Life*. "As publishers of greeting cards, which have in recent years become so valued a means of social communication to millions of Americans, we present this message as part of our effort to fortify the democratic processes by those means which lie within our power," Robert J. Bender said, in a letter to *Modern Lithography*.

Elect Pfeiffer

Frank Pfeiffer, sales manager of Reynolds & Reynolds Co., Dayton, Ohio, lithographers, was recently elected president of the Dayton District Typothetae.

Dayton Rubber Wins Award

The Dayton Rubber Manufacturing Co., Dayton, Ohio, makers of Dayco press rollers, has just received the 1943 award for chemical engineering achievement, in recognition of its contribution to the design, construction and operation of the American Synthetic Rubber program. This award is made every two years for meritorious accomplishment in the field of chemical engineering.

Before the present war, Dayton Rubber was one of the original pioneers in synthetic rubber. In 1934, Dayton placed on the market the first synthetic rubber printing rollers, which since that time have become widely used. Also that same year, Dayton Rubber made the first all-synthetic rubber tires in America.

Quaker Gives Prints

A greeting card which will probably find its way into many frames on many walls was sent out at Christmas by Quaker State Lithographing Co., New York. It was a 22 x 28 in. lithographed reproduction of one of the series of bird prints being produced by Quaker State. Many of the

reproductions lithographed in six to eight colors, have been sold at more than \$7 each by a New York department store.

Chicago Club Holds Party

War time business cares were to be laid aside by the Chicago Lithographers Club January 8 when more than 300 members and guests were to gather at the Knickerbocker Hotel for the club's 14th annual Ladies Night party. A turkey dinner was to be succeeded by a floor show and then, with Walter Leggett, club president, and Mrs. Leggett leading the grand march, a period of dancing followed. Unusual effort was put forth to make the affair memorable in the Chicago club's history. Frank Koehne of the Meyercord Co., was chairman of the entertainment committee.

To Hold Direct Mail Display

The Direct Mail Advertising Club of Chicago plans to meet January 26, when the Fifty Direct Mail Leaders of 1943, chosen at the D. M. A. A. convention last October, will be on display.

New Firm to Install Offset

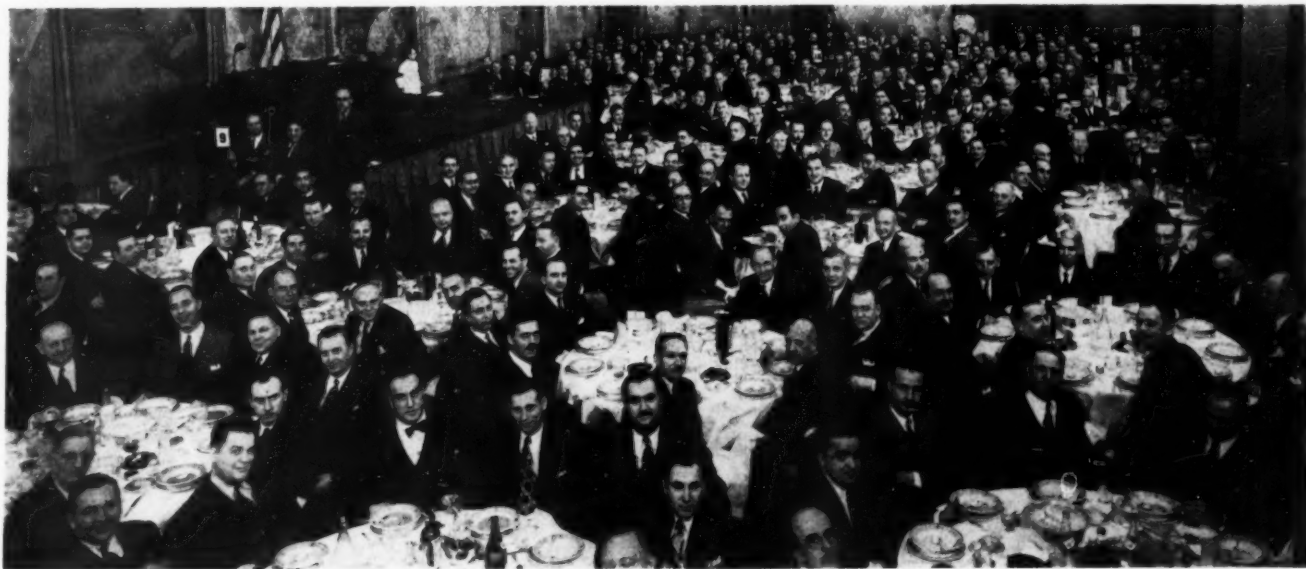
Frank P. Spalding, formerly with Poole Bros., Chicago, has organized his own printing firm which will be known as Frank P. Spalding & Co., at 714 S. Dearborn St., Chicago. While no offset equipment is being used at the start, Mr. Spalding said he is contemplating installing a complete offset department when conditions make it possible. The new company will specialize in catalogs, house publications and general advertising products.

Brown & Bigelow Gets E

The Army-Navy "E" is to be awarded to the war production division of Brown & Bigelow, St. Paul calendar firm, at ceremonies January 28, for the production of precision equipment for the Navy. Details on the work of the division are still restricted. George Christmas of the firm, told *Modern Lithography*.

Ace Firm Dissolves

Ace Litho Plate Graining Co., Inc., New York, has terminated its business due to the recent death of its president, Mr. Godwin.




Party Draws Big Attendance

A larger attendance than was recorded for any of the previous six Christmas parties of the New York Photo-Lithographers Association marked the affair held by this group

in the New Yorker Hotel December 20 when 371 from the New York area attended. Following the turkey dinner, gifts from the association were distributed to all present, and an entertainment program was given.

Victor Friedman, Crafton Graphic Co., president of the association, presided, and Walter E. Soderstrom, executive secretary, was in general charge of arrangements for the annual affair.

BEWARE of ETCH POISONING



IMPERIAL
Fountain Solution
is
NON-POISONING

WE CHALLENGE
ANY ETCH TO
EQUAL
ITS PERFORMANCE

**Imperial Fountain Solution Concentrate Is
the Recognized Standard of Comparison.**

14 YEARS

**of Majority Pressman Preference in the
U. S. A. and Canada Attests Its Unequalled
Satisfactory Performance.**

**For Non-Poisonous Plate Etch Use
Lith-Vilo Plate Etch or Dr. Zuber Etch Salt.**

Litho Chemical & Supply Co., Inc.

63 Park Row New York 7, N. Y.

Creators and Manufacturers of

Champion Albumin
B.P.B. Ready to use Sensitizer
Jiffy Developing Ink
Jiffy Heavy (Deep Etch) Developing Ink
Transol Developing Ink
Lith Vilo (Non Poison) Plate Etch
Dr. Hans Zuber Etch Salts

Imperial Fountain Solution
Fountex, Fountain Solution
Solio, Self Gumming base for use in
fountain solutions
Non Souring Pure Gum Solution
Sav-a-lac Plate Intensifier (Purple)
Griptite, a "stop walk" plate intensifier
Dumore Asphaltum Plate Wash-out
solution

Liquid Tusche
Black Opaque "GRAPH"
Red Opaque "VELVO"
White Opaque "SWAN"
Negative Stains, red and black
Staging Solution
Firpintine, Turpintine Substitute

Art Directors' Annual Shows Offset Work



These offset posters received special mention.

THE important role being taken by lithographed posters during the war is accentuated by the prominent place being given to this advertising medium in the 2nd Annual of Advertising Art, the New York Art Directors publication just published by the Watson-Cupit Publications.

Most honored poster shown is the one reproduced above, which won the Kerwin H. Fulton medal. This familiar poster has had unusually wide distribution and, in its various forms, was produced by four lithographers. Painted by Douglass Crockwell, planned by Arthur T. Blomquist, art director for J. Walter Thompson Co., for Community Chests & Councils, the distribution under this sponsorship was 200,000 14 x 20 ins. posters, 20,000 counter cards, 10,000 car cards, and 11½ million booklet covers, all by Snyder & Black, New York. McCandlish Lithograph Co., Philadelphia, produced 4,000 24-sheet posters.

The design was then taken for the National War Fund drive and 6,500 additional 24-sheet posters were produced by Strobbridge Litho, Cincinnati, and 101,000 window cards, 25,000 1-sheet posters were also lithographed by Strobbridge. U. S. Printing & Litho, Brooklyn, produced 25,000 car cards for the war fund.

A New Haven Railroad poster, pro-

duced by Zeese-Wilkinson Co., Long Island City, N. Y., received an award for distinctive merit. Art work on this was by Ben Nason, and the Wendell P. Colton Co. was the agency.

Another section of the Annual, devoted exclusively to posters, shows reproductions of outstanding car cards, 24-sheet and other types of posters.

Lithographed posters again come into prominence in the propaganda section of the Annual, where a special exhibit of war posters is shown. Most of these were produced for the various government agencies.

Farwest Distributes Calendar

A small spiral bound "candid calendar" designed to stand upright on a desk has been distributed by Farwest Lithograph and Printing Co., Seattle, with a personal greeting card from Hugh B. Fiedler of the firm.

Young Lithogs Meet Feb. 9

The next meeting of the Young Lithographers Association of New York is scheduled for Wednesday, February 9, when the group will visit the Huebner Laboratories to study experimental electronic presses, photo typesetting equipment, and other graphic arts equipment being developed there. The meeting will begin at 6:30 with dinner at the Building

Trades Club. No January meeting is planned.

On December 12, about 25 attended the meeting at the club and heard Arthur Hurd, research director of *Newsweek*, tell of his recent trip through South America making a survey of printing facilities there and the possibilities of printing a Latin-American edition on that continent.

Philadelphia to Hold Quiz

A repeat performance of last year's successful "quiz" program on technical lithographic problems will be held Monday, January 24, at the Stephen Girard Hotel by the Litho Club of Philadelphia. Joseph H. Winterburg, secretary, announces. Cash awards are to be made on the basis of questions missed by the "board of experts" which will be on hand, chosen from the local trade. This board is to include Kenneth Whitecar, Alpha Litho Co., on camera work; Joseph Mazzaferri, Graphic Arts Engraving Co., on platemaking; Charles Geese, Cuneo Eastern Press, on presswork; George Stietler, Ideal Roller Co., on rollers; and Harold Bensing, Bensing Bros., and Deeney, on inks.

Want Litho Stones

The Senefelder Co., New York, has announced that it can offer assistance in the disposal of stocks of obsolete lithographic stones held by lithographers. "We suggest that you file data with us as to quantity, size, approximate thickness and color of any stocks of obsolete stones that you may possess," a company announcement states. "We shall then be in a position to render advice to you as to their disposal and how to turn them into ready cash if possible." The company is located at 32 Greene St.

Open New Laboratory

A laboratory at 1190 Third Avenue, near 69th Street, New York, has been opened by LeRoy's International Research Laboratories, manufacturers of photographic emulsions and equipment. Dr. Adrian LeRoy of the laboratory also announced an electronic controlled photographic emulsion machine unit.

Form Charles Company

Charles Offset Co., New York, which was organized recently by C. Charles, reports a favorable volume of work. The company has camera and platemaking facilities and operates a 17 x 22" offset press. Mr. Charles was formerly employed by Einson-Freeman Co., and Finley Photo Print Co., both in the New York area.

Appoint Molitor

W. D. Molitor has been appointed to the newly created post of public

relations manager by Edward Stern & Co., Philadelphia lithographers and printers. His duties will be to coordinate sales, advertising, market research, sales promotion and publicity.

Two Boston Men Missing

Two former employees of Spaulding-Moss Co., Boston lithographers, who served with the armed forces have recently been reported missing in action. Ralph P. Williamson, formerly of the coating department, who

was assigned to the destroyer Buck which was sunk off Salerno, is reported by the U. S. Navy as missing. Ralph Burns, formerly of the merchandising department, a Navy flyer, is also missing in action, and has recently been awarded the Air Medal for outstanding service with the forces in the occupation of North Africa.

Dunnagan of Warren Dies

Mervyn G. Dunnagan, Southern New England district sales manager of the S. D. Warren Co., died December 29 in New Rochelle, N. Y., from pneumonia, following a long period of ill health. He was 43. For the last five years Mr. Dunnagan was connected with the New York office of the paper firm, and prior to that was in the Springfield office for eight years. He graduated from the University of California in 1923, and worked with advertising agencies in the West before joining Warren in 1930. His widow and two daughters survive.

Monotype Salesman Dies

Maurice B. Perlman, salesman for 33 years with Lanston Monotype Machinery Co., at Chicago, died Dec. 6 at a hospital which he had entered the previous day for treatment of heart trouble. Mr. Perlman was 55 years old and since 1934 had been assigned to sales of photomechanical equipment. Burial was at Mt. Hope Cemetery, Dec. 9. Surviving are his widow and six children.

E. L. Aquart, Chicago, Dies

Edwin L. Aquart, employed for 44 years in the sales department of the Meyercord Co., Chicago, died Dec. 15 at the age of 69 years. Surviving him are his widow and one son.

Milwaukee Man Dies

Frank X. Zukofer, of Advertisers Printing & Lithographing Co., Milwaukee, died recently. He was 75.

Montreal Man Dies

J. V. Boudrias, 72, founder of the St. Laurent Lithographing Co., Montreal, Canada, died recently.



Increase production by using "33" Ink Conditioners consistently and eliminate many causes of poor printing.

The "33" Ink Conditioners, chemically engineered for all modern inks, are unsurpassed for Gloss Inks and Overprint varnish—Maintains and Improves Color Value—Minimizes Offset—Prevents Crystallization and Picking—Keeps Halftones Clean and Open—Conditions Rollers.

Average use: one-half ounce per pound of ink. The "33" Ink Conditioners are synthetic, 100% distilled, non-inflammable and non-toxic.

Write for your copy of "To the Pressman" which contains valuable information and send TODAY for the 8 pound trial container of "33" (letterpress) or "O-33" (litho) Ink Conditioner.



SPEED UP PRODUCTION

100% Guarantee
WRITE FOR 8 POUND TRIAL ORDER

If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

LOS ANGELES SAN FRANCISCO DALLAS HOUSTON
OKLAHOMA CITY MIAMI ORLANDO TAMPA JACKSONVILLE
TALLAHASSEE CHARLOTTE KNOXVILLE WILKES-BARRE
ATLANTA MILWAUKEE ST. LOUIS KANSAS CITY DENVER
CINCINNATI DAYTON HARTFORD TORONTO MONTREAL HONOLULU

Central

COMPOUNDING COMPANY

1718 North Damen Avenue, Chicago, Illinois

Eckhard of Hoe Dies

William K. Eckhard, 52, a printing press engineer with R. Hoe & Co., died unexpectedly during November at his home in Newark, N. J. After some mechanical and drafting experiences in other lines of manufacture, Mr. Eckhard began his printing press career in 1912, with the Hall Printing Press Co. of Dunellen, N. J., and was in charge of Hall's engineering force for several years prior to the time when R. Hoe & Co., Inc., bought the Hall properties in 1924. He continued to be associated with Hoe up until the time of his death, excepting for a period of employment by C. B. Cottrell & Sons.

Baum, ATF Official, Dies

Francis G. Baum, head of the offset sales division of American Type Founders, Elizabeth, N. J., and long a prominent figure in the lithographic industry, died unexpectedly from a heart attack December 23. The attack came when Mr. Baum was recovering from influenza at his home in Hillside, N. J. He was 52.

He had been associated with ATF since 1941 and had recently completed six months of service in Washington teaching the use of offset equipment to Army and Navy personnel. He was formerly associated with type foundries in New York and Cincinnati.

Wolfson of Ardlee Dies

William Wolfson, who for many years has been associated with Ardlee Service, New York lithographers, died December 31 from a heart attack. He was about 55 years of age. Mr. Wolfson edited the Ardlee house magazine, and was engaged in creative advertising and sales promotion work. Several years ago he wrote a series of articles on sales training for *Modern Lithography*, which at that time was known as *The Photo Lithographer*.

Milwaukee Club Holds Party

A Christmas-New Year's party was held December 27 at the Venetian Gardens by the Milwaukee Litho Club, and business problems were laid aside as the evening's program of entertainment unfolded.

JANUARY 1944



HERE'S HOW WE TALK ABOUT YOU TO YOUR CUSTOMERS

The advertisement below is one of Rising's business-building campaign appearing in:

BUSINESS WEEK SALES MANAGEMENT U. S. NEWS
PURCHASING PRINTERS' INK
THE REPORTER ADVERTISING & SELLING



"INSPECTION!"

When you want to know GO TO AN EXPERT

WE CAN, for instance, think of no one better qualified to give you sound advice on choosing papers than your printer.

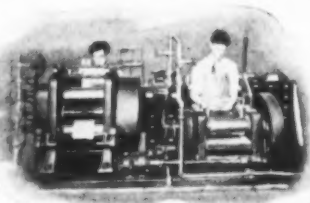
In fact, we'd be delighted to have you get his impartial opinion of Rising Papers. His own reputation for fine work depends largely on the quality of paper he uses—and these same printing experts have been using the various Rising papers for many, many years.

Prices on a par with other quality papers. Among many lines: Rising Bond (25% rag), Rising Line Marque (25% rag), Finance Bond (50% rag), Rising Parchment (100% rag). The Rising Paper Company, Housatonic, Mass.



ASK YOUR PRINTER—HE KNOWS PAPER

Manufacturing Research
HELPS
BLANKET BUYERS
Today



Making good offset blankets today calls for extra watchfulness. Constant changes in available materials make it vital for the manufacturer to muster all his ingenuity, research and control — in order to keep up quality.

Vulcan has specialized in laboratory supervision of materials and methods for 34 years. That's a long time devoted to research and control. You get the full benefit of all our knowledge in every Vulcan Offset Blanket you buy today.

VULCAN PROOFING
CO.

First Ave. and Fifty-Eighth St., Brooklyn, N. Y.



5151

SOME

HANCO
PRODUCTS

DEEP-ETCH DEVELOPING INK
 ALBUMEN DEVELOPING INK
 BLACK OPAQUE (BEECHEM'S)
 DEEP-ETCH LACQUER

PLASAYER—for bringing back weak images and often salvaging plates which are considered "blind."

IMHOLD—a slow drying lacquer which increases plate life.

PRESERVED GUM SOLUTION — non-souring and ready-to-use.

WETTING AGENT—used in etches, developers, gum solutions and in the fountain to "wet" plate with less water.

DAMPENER WASH—a neutral cleaning agent for dampeners.

HANCOLITE—for removing gum streaks and dried ink on plates and glaze from blankets and rollers.

BLANKET WASH—for hardening tacky blankets to aid in running enamel and linty stocks.

O-33 and 33 INK CONDITIONERS—marvelous, non-greasing reducers for Offset and Letterpress inks.

FOUNTAIN SOLUTION—a proven and tested fountain concentrate.

SUPRA FOUNTAIN SOLUTION—an excellent working solution containing no bichromate or chromic acid.

PLATE ETCH — contains no bichromate or chromic acid so is absolutely safe to use as an etch and for gumming-up plate.

BLANKLO — for removing indentations in blankets.

HANCOHOLD—a popular lacquer used over gum giving plate longer life.

WATER-REPELLENT HAND CREAM—aids in the removal of ink from workers' hands and helps prevent dermatitis.

STRIPPING SOLUTION—a non-souring, very adhesive solution.

DEEP ETCH SOLUTIONS

SURFACE COATING SOLUTION—an inexpensive ready-mixed plate coating to replace egg albumen.

THE A. E. HANDSCHY CO.

538 S. CLARK STREET
 CHICAGO 5, ILL.

Manufacturer of Fine Letterpress and Offset
 Inks and Supplies

Eastern Cities Hold Display of Greeting Cards



A view of the New York greeting card showing.

MORE than a century of color lithography was represented in an exhibit of historical and contemporary Christmas card art, held during the Christmas season at the gallery of the American Institute of Graphic Arts, New York. (See above.) Sponsored jointly by the Institute and The Greeting Card Industry, the exhibit combined the most popular Christmas cards, as favored by the public for generations, with Christmas cards designed and printed for their own use by well known graphic arts personalities.

Nearly one thousand single items were chronologically displayed to tell the history of the Christmas card from 1842—when the first known card was designed in England. That first Christmas card, an etching, was shown in large size facsimile as the centerpiece of the exhibit.

The exhibit started off with the lithography of Louis Prang, perfectionist of the 1870's and 1880's. His multi-color stone work was represented on seven panels of Prang's Christmas cards. Two panels also displayed facsimiles of Prang's lithographed posters that advertised the cards.

Forty original paintings—the most popular Christmas card designs of recent years—each shown with its finished card reproduction—afforded spectators a first hand view of the results of modern methods of reproduction.

Among these were panels of the personal Christmas card collections of members of the American Institute of Graphic Arts, many designed for their own use by famous typographers and illustrators.

The Prang cards, the original paintings and fifteen panels displaying the popular Christmas cards, had previously been shown in a Christmas exhibit in Detroit, and were again featured during the past holiday week at the Telenews Theater in Cleveland. According to S. Q. Shannon, Director of The Greeting Card Industry, this Christmas exhibit will be enlarged shortly to a general greeting card exhibit, in which many lithographic reproductions will be included.

Arvey Promotes Salvage

A large source of waste paper and paperboard, hitherto untapped, which can be brought into the national paper salvage drive, is the obsolete advertising and display materials in the stockrooms of distributors, jobbers and dealers, according to the Arvey Corporation, Chicago, mounters and finishers of cardboard displays, which has begun a 10 week drive to move this outmoded material.

Arvey's campaign is built around full page advertisements in weekly publications that reach the nation's users of displays and promotional material. These are being followed up by mailings to advertisers, agen-

cies, and lithographers. Some of this follow-up material is in the form of die-cut gummed stickers, cut-out novelties, and reprints, which will be available for distribution by salesmen of lithographers and printers.

The Arvey firm states that a major portion of the extra salvage needed to meet the 670,000 tons per month which is required, can be taken care of for many months by salvaging thousands of tons of obsolete or surplus displays, signs, cartons, catalogs, folders, broadsides, and calendars, in thousands of stockrooms.

O & N Issues Calendar

"We've put everything into this three-months-at-a-glance calendar, hopeful that it will serve to remind buyers of window and counter display that Oberly & Newell lithographic talents are second to none," says G. S. Brand, promotional advertising manager of Oberly & Newell Lithograph Corp., New York, in introducing the firm's 1944 calendar. The calendar features a full color reproduction of the Hunter Wood painting of the sailing ship "Lightning," painted for the lithographing firm.

GPI Announces Appointments

Charles R. Sherman, former director of purchasing for General Printing Ink Corp., has been appointed general manager of the corporation's General Industrial Finishes Division. At the same time it was announced that Frederick W. Clayton, who has held various executive positions with the printing ink divisions of GPI, has been appointed purchasing agent of the corporation.

Kaumagraph Moves Office

The New York office of the Kaumagraph Co., lithographers of Wilmington, Del., was moved during December to the fortieth floor of the Empire State Building. It was formerly located at 16 East 34 St., nearby.

Owens-Illinois Gets E

The Army-Navy E has recently been awarded to the Owens-Illinois Can Co., Baltimore.



Help yourself,
help your country —
BUY WAR BONDS.



BLACK THAT'S BLACK WHITE THAT'S WHITE

... HUNT'S GRAPH-O-LITH DEVELOPER
FOR LINE AND HALFTONE NEGATIVES ON
PROCESS FILM, STRIPPING FILM AND PAPER

Black as pitch, white as snow — Hunt's developer gives you negatives with both these characteristics. Never any loss of tone or detail. Always clear dot formation, because Hunt's Graph-O-Lith halts development in the low densities. Does its job in hard water and won't blister your negatives.

PHILIP A. HUNT COMPANY

ESTABLISHED 1909

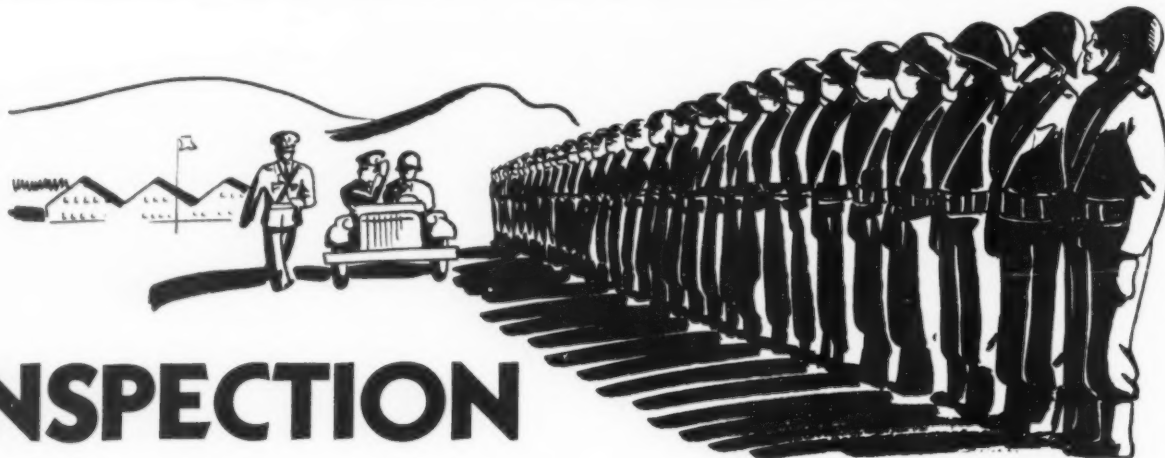
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INSPECTION

Today's offset jobs have to stand inspection and measure up to standards, whether you have three weeks or twenty-four hours to turn them out. And in this fact lies one of the secrets for the success of ECLIPSE DEEP-SET BLACK INK. It is completely dependable for trouble-free high speed work — it assures good blacks, brilliant and strong, whether in line or halftone. ECLIPSE DEEP-SET BLACK is the product of many years of skillful experience.

and you can depend on its 100 per cent performance at all times. Send for a trial order and test it in your own pressroom.

DO YOUR PART

Help conserve essential materials. Order inks in the largest container sizes you can conveniently handle. Avoid rush orders by anticipating your needs.

HIGHEST QUALITY INK FOR THE LITHOGRAPHER

GAETJENS, BERGER & WIRTH, INC.

35 York St., Gair Bldg., Brooklyn, N. Y.

538 S. Clark St., Chicago, Ill.

To Install Offset Equipment

Joseph Koenig, treasurer and shop manager of Quaker Press, Inc., New York, letterpress printers, has announced that the firm plans to enter the offset field after the war, and that two offset presses are on order. Besides general commercial work, Quaker produces cartons and packages, and operates die cutting equipment.

Name Segal Executive V.P.

Maurice Segal, treasurer of Edward Stern & Co., Philadelphia, has been elected to the newly created office of executive vice-president. He will also continue as treasurer.

1944 OUTLOOK

(Continued from Page 23)

place, we as an industry have been favored with an opportunity to do a tremendously valuable, direct war job, and we are fortunate that we have been able to make this contribution toward the winning of the war.

Secondly, the lithographic industry is exceedingly fortunate in that for the accomplishment of its war job it was quite unnecessary for the lithographic industry to "convert," and for this reason when the war job is completed we will be spared the hardship and the hazard of reconversion. Many industries will be hard put to it to carry the financial burden of reconversion.

We do not mean to suggest that lithographers have enjoyed a bed of roses during 1943. We have had to meet an increasingly difficult labor situation, the prospect for 1944—at least the early months of 1944—is for an intensification of our labor shortage problem. We have only now suffered a further sharp curtailment in paper supply, but with imagination, ingenuity and patience the industry should be able to absorb the shock of this curtailment without suffering many casualties.

In the postwar period one of the most pressing problems will be that of creating jobs for war workers and

returned service men and women. There will be great urgency in many fields of manufacture to get peacetime production under way to meet the accumulating needs of consumer demand. All of the new gadgets, all of the new products, all of the new processes, and all the applications of new processes to new products and new gadgets will create an insurgent demand for sales promotion and advertising material. In normal times lithographers are not only manufacturing, but in many cases creating as well as producing much of the hard-hitting selling material which has served to build the mass distribution upon which mass production depends. The versatility of the lithographic process as a method of printing will continue to widen this market.

In our view, there is little doubt that if lithographers satisfactorily meet the current major problem of survival, the future will hold ample market opportunities not necessarily available as a bounty or largess to all, but rather as a reward for courage, resourcefulness and imagination.

FOUNDATION DRIVE

(Continued from Page 39)

Acceptances to membership of this committee thus far include the following individuals, although the Foundation stated that other trade leaders are being included and will be announced shortly. The committee to date comprises: George Allan, The Reid Press, Ltd., Hamilton, Ontario; Bromwell Ault, president, International Printing Ink, New York; J. Loring Brooks, Jr., vice president, Brooks Bank Note Co., Springfield, Mass.; Hugo Dalsheimer, vice president, Lord Baltimore Press, Baltimore; Thomas E. Donnelley, chairman, R. R. Donnelley & Sons Co., Chicago; J. E. Eddy, vice president, Miehle Printing Press & Mfg. Co., Chicago; C. T. Fairbanks, president, Edwards & Deutsch Litho. Co., Chicago; Charles W. Frazier, president, Brett Litho. Co., Long Island City; R. R. Heywood, president, R. R. Heywood Co., Inc., New York;

George W. Hall, president, Western Litho. Co., Los Angeles; L. H. Jackson, president, Stecher-Traung Litho. Corp., Rochester, N. Y., and San Francisco; George E. Loder, president, National Process Co., New York; David L. Luke, Jr., vice president, West Virginia Pulp & Paper Co., New York; Trowbridge Marston, president, Kaumagraph Company, Wilmington, Del.; R. Verne Mitchell, president, Harris-Seybold-Potter Co., Cleveland, Ohio; Randolph T. Ode, president, Providence Lithograph Co., Providence, R. I.; Frank F. Pfeiffer, vice president, Reynolds & Reynolds Co., Dayton, Ohio; Horace Reed, president, Niagara Lithograph Co., Buffalo; Theodore Regensteiner, chairman, Regensteiner Corp., Chicago; Alfred B. Rode, president, Rode & Brand, New York; Carl R. Schmidt, vice president, Schmidt Litho. Co., San Francisco; F. W. Stone, president, Rolph-Clark-Stone, Ltd., Toronto; Louis Traung, chairman, Stecher-Traung Litho. Corp.; E. H. Wadewitz, president, Western Printing & Litho. Co., Racine, Wis.; G. H. Wigle, president, Howell Litho Co., Hamilton, Ontario; John M. Wolff, Jr., president, Wolff Printing Co., St. Louis, Mo.

On January 6 General Ottmann announced that more than \$100,000 had already been contributed by a number of leading firms.

Subscriptions are being addressed to R. R. Heywood, treasurer, Lithographic Technical Foundation, 220 East 42nd St., New York 17. ★★

WASHINGTON

(Continued from Page 33)

Seed Packets: To List A has been added "Seed packets for use by original growers or packers of seed."

Otherwise the provisions of the order are relatively unchanged.

Personnel Changes

Coinciding with the issuance of these orders is the announcement that Harry M. Bitner, Director of the Printing and Publishing Division has resigned to return to the Hearst Organization and Arthur R. Treanor,



***This can contains
more than
just ink!***

Into every can of Sinclair & Carroll ink goes the knowledge, experience and skill we have developed during many years of research and manufacture of lithographic inks. That's why Sinclair & Carroll has come to be known among lithographers as "a dependable source of supply."

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The Pioneer Plate Grainers of America

**ALL PLATES
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REGRAINED FOR
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ARE MARBLE
GRAINED**

"RELIABLE" is far more than just part of our name. It means to our customers that our plates can be depended on to give first-class results because from start to finish the graining is handled by experts of long experience. Our plates are made right to work right—they are reliable! We carry a full supply of Zinc and Aluminum Sheets for Offset, Rotaprint Presses, in fact for all the lithograph trade.

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SELECTED
METAL
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EXCLUSIVELY
(MADE IN U.S.A.)**

A trial order should "sell" you our services and products.

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Deputy Director of the Division for the last sixty days, will succeed Mr. Bitner.

Increase Casein Allotment

An increase of 10 per cent in the amount of casein allocated to the paint and paper industries was announced for the first quarter of 1944, reflecting the recent arrival of 15,000 tons of Argentine casein. The use of the additional 10 per cent by paper coaters will bring their consumption rate to 60 per cent of the average for 1940, 1941, and 1942. The general outlook on casein, which is used in the manufacture of litho coated paper, is generally brighter, it was said.

OPA Rumors

It is understood that OPA is now considering an amendment to Orders 19-20- and 24 under MPR 225 whereby trade composition houses will be permitted to recover by an increase in price those increases in wages authorized by the National War Labor Board. It will be recalled that this is already permitted in some instances, but that in the last amendment trade composition was not included. ★ ★

YEAR'S ADVANCES

(Continued from Page 21)

X-rays, thus producing a developable image in the sensitive layer

A somewhat simpler method worked out by M. R. Hutchinson and assigned to Mock-Up, Inc., is that of making a drawing on a rigid support, making by reflex photography a negative from it, and printing the negative upon a sensitized aluminum sheet which is then used as the template.

A SUBSTITUTE for film is contributed by Ellis Bassist and assigned to W. C. Toland. It is a base having translucent opaque portions. The opaque portions include a vinyl resin, gum arabic, a water-soluble colloid, an opaque material, and a chromic salt which has been exposed to photographic light

Another method of making positives by Mr. Bassist (U. S. 2,316,148) comprises applying a greasy image

on a translucent base which includes a substratum of a hydrophilic polyvinyl alcohol and a coating of gum arabic overlaying and penetrating the substratum. An opaque aqueous light sensitive material is coated on the base in those areas which occur between the portions of the greasy image. The light sensitive material is a colloid and chromium compound which becomes insoluble upon exposure. Exposing the light sensitive material and removing the greasy image results in a positive, which may be used for all reverse processes. The break away is not as sharp as with a silver emulsion, however, therefore, it is not as satisfactory for critical work as film.

Mr. Bassist has developed a number of planographic plate processes all of which utilize a plastic base. One of the most promising of these processes is a plate comprised of a support having on it a film of hydrophilic polyhydric alcohol, and over the polyvinyl alcohol layer a water soluble colloid layer. In the colloid is dispersed a light sensitive silver halide. From the description and appearance of some samples it seems that this is continuous tone printing, though Mr. Bassist claims he has not yet perfected it to his satisfaction.

Other methods of Mr. Bassist's include making a planographic printing plate which is a plastic support with a polyvinyl alcohol layer and a bichromated colloid layer, which is covered with a translucent developing ink and exposed to an image. The unexposed portions of the ink and bichromated layer are removed by rubbing with gum arabic and water.

A plate which is very useful in hand drafting and multicolor work is made up of a plastic base with a polyvinyl alcohol layer over which is a gum arabic layer. Upon the gum arabic layer (which is less sensitive to dirt and handling than bare zinc) is drawn an image with a light sensitive ink which is exposed, covered with a greasy ink and developed by washing. Washing uncovers the polyvinyl alcohol layer which constitutes the water receptive non-printing area of the plate.

Beside the coating of Mr. Bassist's which is sensitized with silver, there have been three or four other patents recorded which specify a silver halide dispersed in the plate coating. This suggests that continuous tone printing may find its way into practice before very long. From G. MacDougal, D. C. Gresham, and others, comes a photo-lithographic printing material which is formed on a zinc or aluminum support by coating the support with a silver halide emulsion. This is hardened by exposure and development and the unhardened portions of the gelatin are removed. This forms a water repellant, ink accepting, film on the exposed portions of the support. The hardened gelatin is removed with a hypochlorite.

F. W. Coppin and D. C. Gresham have developed a zinc plate for use in photo-lithography (assigned to Kodak Ltd.) which has a grained surface on which is coated a thin layer of a zinc salt and then a gelatino-silver halide layer. This prevents adverse action of the zinc on the sensitive layer, but does not interfere with the hydrophilic properties of the grained surface when it is used for printing.

Similarly our British friends, H. S. M. Cartwright, A. Haigh and F. H. Smith have developed a lithographic plate by coating a zinc plate with a phosphate, a fluoride, or a molybdate of any desired surface metal and applying a layer of gelatin silver halide emulsion to the treated surface.

F. Liarg, (U. S. 2,312,499, vested in the Alien Property Custodian) describes a planographic printing base for flat or offset printing which is produced by casting a film from a colloidal material which is capable of absorbing an amount of water sufficient to repel ink while preserving the tannability of the colloid (a colloid such as cellulose acetate having an acetyl content of 37 per cent) incorporating a light sensitive material in the film and exposing and tanning the film

The above processes signify the trend of today's thinking in photo-mechanical reproduction.★★

BLANKOT

Reg. U.S. Patent Office

A NEW REMEDY FOR AN OLD CONDITION

BLANKOT is a liquid that immediately rectifies bad conditions of rubber blankets on offset presses, whether caused by grease and oil, water, or atmospheric conditions, all of which make rubber blankets unfit for use.

Apply BLANKOT with a soft rag or cheese cloth

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HAS MADE OUR PLANT THE WORLD'S LARGEST

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NEW EQUIPMENT AND BULLETINS

Distribute Novel Album

A novel "record album," containing paper "records" was distributed to the trade during December by



Whiting-Plover Paper Co., Stevens Point, Wis. The album contained records for each member of the family with the traditional cut-out paper novelties for children. (See illustration.)

Also contained in the folder was the Christmas issue of the *Permanized Paper Quarterly* which features a report by the postwar planning committee of the Graphic Arts Victory Committee, of which Richard Brady, editor of the *Quarterly*, is chairman.

This report discusses the possibility of an all-industry organization embracing four general groups: producers, suppliers, equipment manufacturers, and trade papers.

More information on letterhead planning and on the Letterhead Clinic operated by Whiting-Plover, was included in the *Quarterly*.

Discuss War Use of Color

Color in the war is the theme of the third edition of *PAC in Print*, the publication of the Printing and Advertising Clinics sponsored by General Printing Ink Corp., New

York. The 6 x 9 ins. booklet discusses unusual applications of color in the war effort and contains articles titled "The War Front," "Production Front," and "Printing and Morale." The book contains an introduction by Herbert Kaufman, director of the clinics and GPI advertising manager.

W. Va. Distributes Calendar

A reproduction of "Stump Speaking," a hand colored engraved print, features the 1944 calendar of the West Virginia Pulp and Paper Co. Measuring 22 x 32 inches, the calendar is a single sheet showing the entire year.

Issue "Better Impressions"

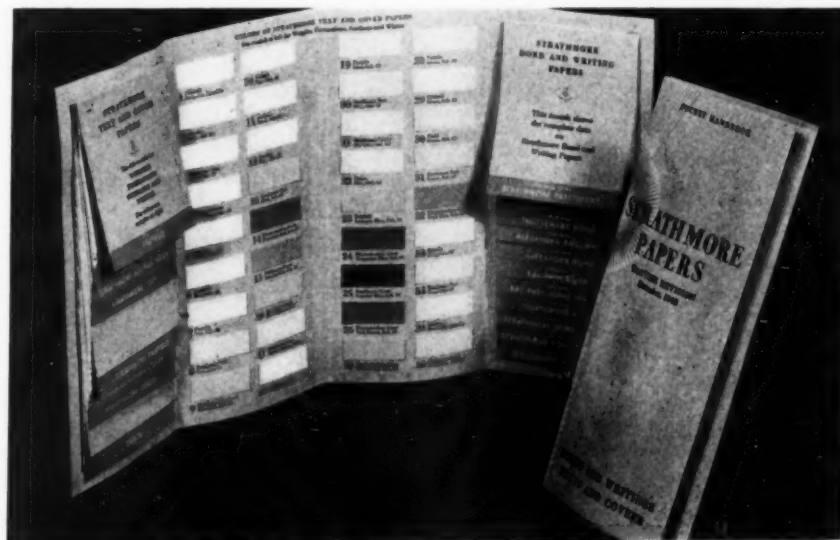
Another edition of "Better Impressions," a spiral bound 8½ x 11 ins. brochure published by The Mead Corp., New York, makers of Mead, Dill & Collins, and Wheelwright papers, has just been distributed. It contains a number of war advertising ideas, and contains specimens of various stocks. It also shows illustrations which are available for use by printers and lithographers. Merchants handling these papers are also listed. Copies of "Better Impressions" may be obtained from the Mead Sales Co., 230 Park Ave., New York.

Strathmore Issues Samples

Strathmore Paper Co. has just issued a "Pocket Handbook of War-time Papers," which displays all Strathmore bonds, writings, books and covers which are available under the new weight regulations. The center spread shows a variety of colors available in Strathmore text and cover papers. Each color is shown by a small "paper-patch" with item identification printed below. Also sampled are the white items in the various lines in sufficient size to enable

one to examine the paper for finish, feel, bulk, etc. The swatch also contains complete line information regarding weights, formation, surfaces, colors, sizes, etc. The color patches in the center spread are keyed to this swatch. Samples and complete information on Strathmore bond and writing papers are also included.

A feature of booklet is a binding idea, originated by Strathmore, which allows the swatches to lie flat. Copies are available from the company at West Springfield, Mass.



Dependable as your lens

TODAY more than ever the reliability of "National" White Flame Carbons in arc lighting equipment is of tremendous importance to photo-engravers and lithographers. Daily these carbons are proving themselves to be as "dependable as your lens."

In practically every plant, material and labor shortages demand that each shot count. Wasted plates and lost man-hours are *out* for the duration.

Since war has not impaired the efficiency of "National" White Flame Carbons, familiar copying techniques are still employed. No wasteful experimenting and guesswork with exposures have become necessary.

Your lamps are serving you well . . . keep them clean!

You still get the same high quality snow white light of constant radiation from "National" White Flame Carbons



. . . with the reassurance of continued quality. To make the most of this quality, take good care of your lamps. Clean their reflectors and carbon holders regularly . . . and be sure of continued fine results for both color and black and white reproduction.

**USE "NATIONAL" WHITE FLAME PHOTOGRAPHIC CARBONS
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The new employees hired to take the place of drafted men in your shop will find a subscription to *Modern Lithography* of practical benefit. So why not invest the price of a subscription today for both old and new employees? Group rates, and individual rates are low, and there is a special rate for that ex-employee in camp who expects to come back into your shop at the end of the war. See page 5 for rates.

MODERN LITHOGRAPHY

254 W. 31 St., New York 1

First Transoceanic Newspaper is Photo-Offset

THE first Trans-Atlantic edition of the London Daily Mail rolled off the offset presses of Business Letter Service in New York January 7 to become the world's first transoceanic newspaper. Reproduced from micro-film flown across the Atlantic from London, the paper, which is to be a weekly digest of the Daily Mail, is a miniature size, $8\frac{1}{2}$ " x 11". The first edition contains 12 pages.

Charles S. Morris, president of Business Letter Service, and Joseph A. Caruso, superintendent, were interviewed by a representative of MODERN LITHOGRAPHY while the first edition was coming off the press, and they described the production of the

publishing experiment. Page negatives reduced to approximately $3\frac{1}{4}$ " x $4\frac{1}{4}$ " are received by Business Letter Service on their arrival by plane from England. Business Letter then produces enlargements and negatives $8\frac{1}{2}$ " x 11", from which albumen plates are made. The job is run on a 17" x 22" Harris press. Twenty pound offset stock is used. The first edition, which was described as an experiment, consisted of 3000 copies.

The publication's pages contain four columns of regular newspaper make-up and the newspaper screen halftones are reproduced by line negatives.

One or two years later another advance was made with the invention of "chemical printing" which was actual lithography, and this new process was identified with music publishing for many years. A few composers of that day would not accept the strange new process, and in 1805 Haydn refused to allow his work to be published by Senefelder. But with a sheet of lithographed music costing only about six farthings, against 24 to 36 farthings by other processes, practical men soon saw its advantages. Senefelder later discovered the transferring method of copying onto paper and transferring to stone instead of the more difficult method of copying onto stone. In 1805 he discovered the use of zinc alloy plates. "Autolithography", where the composer himself wrote his music on litho transfer paper became one method of reproduction, and Richard Wagner's *Tannhauser* was published that way. However, because of illegibility, most music had to be copied by a lithographic draftsman. The combining of the engraving punch method with the transfer paper and lithography soon followed.

TODAY, when a popular song reaches the offset press, the first run is made up of the professional copies which are used by song pluggers to introduce to bands, radio per-

formers, etc. That in itself is a story which we need not go into at this time. Then if the song achieves the composer's wildest hopes and gets played on the air a few times, and a demand is created, vocal and dance orchestrations must be arranged and printed, with parts for each instrument or voice. For public use there are the "regulars", or the sheet music, which is sold in music stores. This sheet music, while it is always photo-offset, usually has a cover in two or more colors printed by letterpress, as publishers seem to prefer this method of handling it.

In the case of classical, choral and other types of music, they also require various vocal and orchestration parts for choir or instrumental performance. All types of music are published in folios, a book containing a number of songs grouped together in one way or another.

Few of the countless songs that are brought into the world ever reach the offset press. With the coming of radio, the life of a popular song was cut off in its prime and one that stays alive 10 or 12 weeks as a hit, is big time. With radio's entrance into the picture, sheet music sales have declined and a number running to 50,000 must be a good one. Sheet music sales of several hundred thousand indicate a smash hit. Twenty-five years ago "Over There" sold two million and "A Long Way to Tipperary" sold six million.

Here are the figures, according to *Variety*, on some of the recent hits: "Pass the Ammunition" sold 500,000 in less than a year; the Army Air Corps Song totaled 515,000 up to recently, and is still going strong; "White Cliffs of Dover" sold 650,000 and "When the Lights Go On Again" 475,000. "There's a Star Spangled Banner Waving Somewhere", a number which may be unknown to many, has sold 300,000, *Variety* reports. A current hit "Paper Doll" is reported to have sold 1,000,000 copies to date. These figures are all based on sheet music sales, and of course, do not include band and vocal arrangements.★★

TIN PAN ALLEY

(Continued from Page 25)

day's music copy is produced in this manner.

Another method is type-set music. This method, makes use of a complicated font of notes, symbols, slurs, etc. set tightly together with staff lines joined on either side of the notes. Music printers using movable type are few and the preponderant proportion of music is, and since Senefelder, always has been lithographed.

BACK in 1500 movable types for music were invented, and this method was used, in addition to hand written manuscripts, until music began to be engraved on copper plates at the end of the 16th century. This was abandoned about a century later in favor of the pewter plates and steel punches. Then along came Senefelder whose first patents on the lithographic process were obtained for the purpose of printing textiles and music.

Before lithography was invented none of the processes was satisfactory, and the wide popularity of published music, as well as of musical instruments, especially the piano, had to wait for the lithographic process of reproduction.

Senefelder's first music was published in 1796 from etched stone.

"BRITENESS"

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TUB-SIZED
TRIMMED-4-SIDES

Recognized by Lithographers and Offset Printers as a good highly-standardized sheet.

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play an important part in the war program and our production is now keyed to fill the requirements of our Government, and of others on orders with priority certificates. "Goerz American" Lenses for civilian use will again be available after Victory!

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WISHING YOU A

HAPPY NEW YEAR

LITHOGRAPHIC ABSTRACTS

These abstracts of important current articles, patents and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Department of Lithographic Research, University of Cincinnati, Cincinnati 21, Ohio.

*Where titles are marked with an asterisk, the original articles can be furnished as photographic copies at twenty cents per page, plus six cents postage for each four pages or less. Copies of United States patents can be obtained by sending ten cents per copy to the Commissioner of Patents, Washington, D. C.

Photography and Color Correction

Metol Dermatitis as an Occupational Disease of Photography. E. Wagner. (Photographische Korrespondenz), 78: 26-7, No. 7-8, April-June, 1942. The symptoms produced on the skin, usually on the hands and under the arms, of workers who are allergic to metol are briefly described and their similarities to those of frostbite and eczema pointed out. The irritation caused by contact with hydroquinone and pyrogallol also produces symptoms resembling those of metol. Swelling and degreasing of the skin by developer alkalies aggravate the action of metol. Lanolin should be applied to the skin at night and a skin specialist should be consulted. (Monthly Abstract Bulletin of Eastman Kodak Company,) 29, No. 7, July, 1943, p. 267.

The Response Characteristics of Photographic Layers to Radiation. L. E. Varden. (Journal of the Photographic Society of America,) 9: 14-16, 70-3, 111-14, January, February, March, 1943. Spectral sensitivity curves, and some characteristic curves are reproduced and a general discussion of them is given for the sensitive layers of the following processes: bichromated albumen, blueprint, Ozalid, Ozaphane, and silver halide-gelatin. (Monthly Abstract Bulletin of Eastman Kodak Company,) 29, No. 7, July, 1943, p. 249.

***Preparation of copy for Offset—Good Copy Improves Offset Quality.** Eugene St. John. (Inland Printer,) 112, No. 1 and 2, October and November, 1943, pp. 54-56, 50-51 (5 pages).

This is a series of two articles, with a third yet to come. The first article discusses various methods of producing copy, and the second describes the steps in photolithography from preparation of copy to printing on the offset press. The various types of line and halftone copy are listed.

Compositor Camera. William C. Huebner. (U. S. Patent No. 2,324,842), July 20, 1943. In a camera of the character described, the combination with a vertically disposed standard; a track section connected at one of its ends to the upper end of said standard by a pivot whose axis extends horizontally whereby said section may optionally assume either a vertical or horizontal position; a second track section pivotally connected at one of its ends to said pivotally connected end of the first section; a third track section pivotally connected at one of its ends to the other end of said second named track section, said track sections being optionally all alignable to form a single main track disposed either horizontally or vertically or disposed part at right angles to the remaining sections whereby to provide either a vertical, horizontal, or right angle camera; a copy holder carriage slidable on said track; a lens carriage slidable on said track; and cooperable means on said carriages and track sections for adjusting the carriages lengthwise of the track sections in any arrangement of the latter.

Use of an Elliptic Stop Improves Highlight Gradation. (Bulletin for the Graphic Arts,) Eastman Kodak Company, No. 4, 1943, pp. 6-7 (2 pages). Halftone copy to be reproduced photomechanically often shows sharp breaks between highlights and middle-tones. Conventional reproduction tends to emphasize these breaks, thus developing a hard edge on the margins of adjoining areas. By using an elliptic stop for part of the exposure, this effect can be minimized. Illustrations show the effect of this stop.

Kodak Special Developer SD-17 for Use in Making Continuous-tone Separation Negatives from Kodachrome Transparencies. (Bulletin for the Graphic Arts,) Eastman Kodak Company, No. 4, 1943, p. 4 (1 page). Useful for making continuous-tone separation negatives from Kodachrome transparencies is Kodak Special Developers SD-17, which has the following properties: (1) good control of contrast and density during the useful development time range; (2) short

development time; (3) normal emulsion speed and tone reproduction quality; (4) simple formula to make up; (5) satisfactory keeping characteristics. The formula and development details are given.

***Highlight Half-Tones.** Harold M. Crosby. (Process Engraver's Monthly), 50, No. 599, Nov. 1943, p. 306 (1 page). A different method of making highlight half-tones is provided by the Kromo-Lite process. Copy is prepared by the artist who uses a special solution with transparent water color. The white areas remain white, but the other areas turn yellow when sprayed with Kromo-Lite spray solution. The copy is then photographed through a light yellow filter. A second exposure is made through a light blue filter. The sections to be dropped out block up in the negative, resulting in a positive drop-out.

Preparation of Color Printing Plates. Walter Martin. (U. S. Patent No. 2,321,760), June 15, 1943. A method in the preparation of negatives for photo-printing in color which comprises outlining with boundary lines the respective color areas in an original to be reproduced, covering said outlined original with successive transparent sheets, one for each plate to be made, blacking the areas of said transparent sheet within said boundary lines corresponding to the selected color of said sheet and photographing negatives from assemblies of said transparent sheets and "copy" to reproduce transparent areas corresponding to the black area of said transparent sheet and "copy" including the width of said margin lines.

***Color Photography—The Theory of Color Reproduction.** Joseph S. Friedman. (American Photography), 37, No. 12, Dec., 1943, pp. 40-41, 48, 50 (4 pages). An attempt is made to simplify for the layman the application of matrix algebra to color photography, introduced by C. W. Miller (reference given). This type of algebra is very useful for solving problems in color separation and combination. A knowledge of simple algebra, especially the solution of simultaneous equations in three or more variables, is sufficient to understand the method.

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Sidney, Thomas Shaw. (British Patent No. 556,176.) This invention relates to the preparation of drawings or plans on plates, which by processing are converted into printing plates from which impressions can be taken on to other flat surfaces, such as metal plates, paper, or bakelite, etc. In a process of producing lithographic printing plates, coating a metal sheet grained and cleaned by the usual lithographic process with a colloid layer and producing an image thereon by applying a liquid or substance thereto so as to cause the part so treated to harden and bond with the grained surface of the plate to form an image and removing from the surface of the plate the soluble or unbonded portion of the colloid layer. The printing plate is rolled up with a tacky ink and then dusted with a colored powder or pigment. (British and Colonial Printer and Stationer,) 133, No. 784, Oct. 28, 1943, p. 160.

Lithographic Offset Printing Forms of Iron. S. V. Ryabov. (Poligraf. Proizvodstvo) 1940, No. 12, pp. 22-23; (Chemisches Zentralblatt,) 1942, I, p. 1435. Printing forms were made successfully from sheet iron which was treated with 40 per cent potassium carbonate solution, washed, and coated electrolytically on one side with a thin coat of zinc. Composition of the bath: zinc sulfate 200 grams, ammonium sulfate 50 grams, and sodium acetate 15 grams per liter, electrode spacing 25 cm., 8-9 volts. The forms were not polished but were washed with turpentine, 10-15 per cent alkali solution, then coated with zinc. (Chemical Abstracts, 37, p. 6559.)

Method of Making Deep-Etched Lithographic Plates. Anthony George (to the Lithographic Technical Foundation, Inc.). (U. S. Patent No. 2,334,405), Nov. 16, 1943. A method of making deep-etched lithographic plates comprising, coating a grained metal plate with bichromated colloid solution, drying the plate, exposing to a light image, developing to expose the metal in the printing areas, deep-etching the printing areas, applying ink or ink-receptive substance to the image areas and removing the bichromated gum stencil from the non-printing areas, which method is characterized by the use of furfuryl alcohol to remove residues left by the deep-etching solution on the image areas and to render these areas highly retentive of lithographic ink or of an ink-receptive substance.

***Photo-Lithography — Positive Reversal—Gum Process.** A. Haigh and H. M. Cartwright. (Process Engraver's Monthly,) 50, No. 598, Oct., 1943, pp. 274-75 (2 pages). Developing solutions for making positive reversal plates by the gum process, which are the same as those used for the gum deep-etch process, are discussed in detail. Wide variations in temperature necessitate adjustment of the density

of these solutions, and a chart is given for this purpose. Formulas are included, and the making of the solutions is described.

***Photo-Lithography—Positive Reversal—Gum Process.** A. Haigh and H. M. Cartwright. (Process Engraver's Monthly,) 50, No. 599, Nov., 1943, pp. 302-303 (2 pages). Coating and drying of the plate, arrangement of positives, and exposure of the plate are described in detail. The whirler should be run slowly while coating, but the solution may be applied by any method in which skill has been acquired. Too much heat must be avoided and the introduction of warm dry air into the whirler is best. For exposure, a single point arc lamp is best. Adjustment of exposure time is most important, and depends on the type of positive, the relative humidity, and other variables. A table of approximate exposures for different positive materials is included.

***Restoring Weak Work on Plates.** (British and Colonial Printer and Stationer), 133, No. 784, Oct. 28, 1943, p. 156 (1 page). In answer to a question, detailed instructions are given for restoring weak work on plates.

Equipment and Materials

***The Importance of Knowing the Mechanical Construction of Your Offset Press.** Charles F. Geese. (National Lithographer), 50, No. 11, Nov., 1943, p. 30 (1 page). No press will run lithographically correct unless it is mechanically correct. Thousands of dollars are wasted in lost press time waiting for the factory repairman to make adjustments that could be made equally well by a mechanically minded pressman. Suggestions are given on how to learn the mechanics and functions of the various press parts.

Paper and Ink

***The Optical Properties of Paper: A Study of Gloss.** V. G. W. Harrison. (Patra Journal), 7, No. 2, Nov., 1943, pp. 27-34 (8 pages).

General

The Chemistry of Lithography. O. Watter. (Photographische Korrespondenz), 78: 6-10, 17-23, January-March, April-June, 1942. Many variations of the lithographic process, including those using bimetallic plates and hydrolyzed cellulose esters are described, together with the chemical action taking place in the various steps of the process. The question as to whether or not the ink reacts with the surface of the plate, forming a layer of metallic oleate, is discussed. Adsorption of fatty acids in the ink-receptive areas, possibly accompanied by superficial soap formation, and adsorption of gum arabic in the water-receptive areas, is responsible for the selective wetting of the plate by ink and water.

Cherry gum, or certain varieties of white dextrin, can be used as a substitute for gum arabic. (Monthly Abstract Bulletin of Eastman Kodak Company), 29, No. 7, July, 1943, p. 261.

***Trouble Is My Business.** Theodore Makarius. (Modern Lithography), 11, No. 11, Nov., 1943, pp. 33, 57, 59 (3 pages). By watching the inking rollers, one can detect the emulsification of ink long before it starts to show on the printed sheet. This emulsification, if allowed to continue, will gradually affect the drying of the ink. The running of excess ink on the press is the main cause for ink collecting on the dampening rollers. On improperly adjusted rollers the ink will have a tendency to pile. Too much drier can also cause the ink to pile. Adjustment of the plate on the cylinder, adjustment of cylinder diameters, an handling of the blanket in obtaining register, are also discussed.

***Getting Uniform Sheets from the Offset Run.** Theodore Makarius. (National Lithographer), 50, No. 11, Nov., 1943, pp. 18, 42, 44 (3 pages). Very often a job will run uneven through no fault of the pressman. If a positive is over-etched and the dots become gray, it is impossible to step and repeat and get a uniform plate. If dots are not firm and opaque, the slightest variation in exposure will result in an uneven plate, which cannot be corrected in printing. Other factors in getting uniform sheets from the press run are discussed.

***Teaching Layout for Offset.** Irene Sayre. (Modern Lithography), 11, No. 11, Nov., 1943, pp. 22-24, 59, 61 (5 pages). To be a good layout artist one must have patience and capacity for detail. It is important also that the problems of the camera, platemaking, and bindery departments be visualized in order to avoid introducing problems which will increase the labor or cause loss of time elsewhere.

Miscellaneous

***Post War Lithographic Technique.** William Winship. (National Lithographer), 50, No. 11, Nov., 1943, p. 26 (1 page). Prophecies of probable post-war techniques are made as follows: (1) chemically grained plates; (2) further use of contact screens; (3) a one-plate, one-shot four-color separation camera with which separations are made by time and flashlight; (4) the Photo-Tex camera which permits typesetting by use of the camera, using any type of keyboard, monotype, linotype or typewriter; (5) the Electronographic press which will print either from a relief plate, a lithographic plate, a gravure cylinder, or a gelatin plate; (6) a six-color press which will print five colors and varnish on labels; (7) the use of plastic plates.

***Photogravure — Color Reproduction**
(Continued on Page 69)

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FOREIGN TRADE

(Continued from Page 28)

items that never came here before. Americans, seeing anything but a high-quality label on these goods, for which a huge market is opening up, might fear that the product was inferior. The sight of the quality American label on the can or bottle reassures them, Mr. Lehmann says.

Since quality workmanship rather than speed of delivery is the objective, the one bug in the transaction—

transportation—is not as serious an obstacle as it may seem. Deliveries are sometimes slow—but many times the Latin-Americans don't worry about that as much as North Americans. The manner in which the Lehmann company's business with Cuba, Mexico, Central and South American countries has grown in the past two years seems to indicate that speed of delivery is not the main objective and that the difficulties are not insurmountable. And then some of the labels are for use on "vital materials" so they get shipping space.

Because of the great development in foreign business—which is keeping pace with the growth of domestic volume—Lehmann has set up a Spanish Department to take care of the Latin-American trade. All correspondence is received and answered in Spanish. Adolph Lehmann himself learned Spanish and now gets along without an interpreter.

Latin-American can and bottle labels have always been somewhat ornate. In the American-made labels the familiar ornateness is preserved along with the bright colors, but the modern methods of production give the desired quality appearance. Most of the work is produced in four or five colors.

Two-color Harris offset presses in the latest models are used. The plant has two of these color presses, five large single-color presses, four small single-color presses, and a large overprint department. Because of the growth of the business during the past two years, domestic as well as foreign, the company has immediate plans for expansion as well as longer-range postwar plans. The long-range plans call for much additional building space. A quarter of a million dollars' worth of equipment is on order and required for present needs. The firm has "outgrown itself" six times since founding and, although it occupies two blocks of buildings and four additional large warehouses, it is cramped for space again.

The business was started fifty years ago by Adolph Lehmann, who is still the active head. It was devoted to label production then, and has re-

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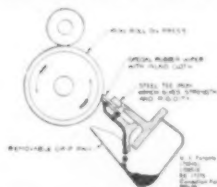
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mained an exclusive label production house. It is now said to be the largest exclusive label producer in San Francisco. It claims to be the world's largest manufacturer and distributor of stock labels, which it sells to printers and lithographers throughout the United States, as well as to canners, bottlers and distributors of goods. Postwar expansion plans call for increase in the domestic field—primarily with canners and bottlers; in the stock label department; and above all, in foreign trade, where Lehmann sees great potentialities not only for neighboring Latin-American countries, but as far afield as Australia, China and Europe.

"What about manpower?" "We ignore it," was the answer. Lehmann's method of ignoring it was to streamline many operations, so that fewer men are responsible for the greatly expanded production, and if there's a job to do in a hurry and no one to do it, Lehmann does it himself, no matter what.

Other executives of the company include Al Weinstein, general manager; Herschel Tolson, assistant manager; Robert Gershenson, in charge of stock labels; George de Salvatore, plant superintendent, and Wm. Smiley, in charge of art. ★★

LITHO ABSTRACTS

(Continued from Page 65)

tion by the Fluorescence Process. H. M. Cartwright. (Process Engraver's Monthly), 50, No. 599, Nov., 1943, p. 297 (1 page). Certain substances, when illuminated by ultraviolet light radiate visible light of longer wave length, or "fluoresce." In the Kodak process the original is painted with special water-color paints containing substances which fluoresce more or less strongly in ultraviolet radiation. The original is illuminated with a controlled mixture of visible and ultraviolet light, and the filters and plate emulsions are so chosen that increased density is obtained in the negatives for the yellow and magenta printers in those parts where less of these colors is required to be printed.

Regensteiner Autobiography Is History of Color Printing. (Modern Lithography), 11, No. 11, Nov., 1943, pp. 31, 57, 59. A new book "My First Seventy-five Years," by Theodore Regensteiner, (published by The Regensteiner Corporation, Chicago, Illinois, 285 pages, \$3.00) is reviewed.

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| Hoe, R., & Co..... | 8 | Union Carbide & Carbon Co..... | 60 |
| Howard Allied Writing Paper Mills... | 3 | Vulcan Proofing Co..... | 52 |
| Howard Paper Co..... | Sept. | Warren, S. D., Co..... | 37 and 38 |
| Hunt Co., Philip A..... | 54 | Western Litho Plate Supply Co..... | Dec. |
| Ideal Roller & Mfg. Co..... | Sept. | West Virginia Pulp & Paper Co..... | Dec. |
| Illinois Plate Graining Co..... | Nov. | Whiting, Geo. A., Paper Co..... | Dec. |
| Illinois Zinc Co..... | Dec. | Whiting-Plover Paper Co..... | Dec. |
| International Paper Co..... | 34 | | |
| International Press Cleaner & Mfg. | | | |
| Co..... | 68 | | |
| International Printing Ink..... | Dec. | | |

(The Advertisers' Index has been carefully checked but no responsibility can be assumed for any omission.)



"Here's lookin' at yo' all, — and hopin' yo' makes enough money to pay yo' taxes in 1944!"

Here's how for 1944!

HERE'S luck for the coming year, — and the hope that in making your advertising and selling plans, you are looking ahead, — to the post-war days when orders will not just come rolling in, — and the realization that advertising done in 1944 will keep people remembering you and your products in 1945 and 1946, — or whenever the war may end, — at which time you will undoubtedly need the business a lot more than you need it today.

To reach the field of lithography in 1944, 1945, or any other time, we know of no more effective or economical way than by regular advertising in

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

TALE ENDS

BANK check lithographers have been asked, through a folder just distributed by the United States Secret Service, to suggest to banks and other customers that the slogan "Know your endorser—require identification" be included in a prominent place on every check. This is part of a Treasury Department drive to make the check forger's work more difficult. This slogan is to be made a part of all government checks as soon as possible, we are told.

★

The "inside opinion" in Washington (It's "inside" to the extent that it has circulated in the trade as a part of a mimeographed bulletin) is that there won't be any more paper cuts, and there won't be any more "end use" restrictions on the use of what paper we get.

★

There is still plenty of need for making paper stretch, however, and for lending full support to the paper salvage drives now under way.

★

We're saving paper too, and our press runs have been cut pretty close. We've had to turn down many requests for copies of the last few months' issues of ML, and we're sorry. Is it silly to suggest that you subscribe to be sure of getting your copy?

★

The W. F. Hall Printing Co., Chicago lithographers, isn't licked yet by the manpower problem. With Hall employees it is open season on prospective workers, and the firm pays \$2 a head on new employees brought in by present employees. If the new employee stays on the job a month, the person who brought him in gets a \$5 bonus, and if he stays four months, a \$10 bonus is given the person who persuaded him that Hall is the place to work.

★

Hats off to the William G. Johnston Co., Pittsburgh combination firm, which has arrived at its 125th year in business. The Johnston story is on page 35.

MODERN LITHOGRAPHY



The Cantine Awards (Est. 1922) become

THE NATIONAL WAR-THEME AWARDS

for outstanding skill in

"WAR-THEME" PRINTED MATTER

FOR THE DURATION



To promote the Official War-Theme Campaigns conducted by the War Advertising Council and the Graphic Arts Victory Committee, the next "Cantine Awards," for skill in advertising and printing, will be devoted to WAR-THEME PRINTED ADVERTISING *on every type of paper, from any mill.*

Thus every specimen of printing which carries a listed "war-theme" message will be eligible for the Awards. Additional judges will be selected

from the War Advertising Council and the Graphic Arts Victory Committee. The contest will close March 1, 1944.

Some space in every piece of printing should be devoted to the organized war-theme effort. Please send specimens to the National War-Theme Awards, 345 Madison Ave., New York 17, N. Y. Attach the name and address of advertiser, printer, and individual chiefly responsible for the creation and execution of the piece.

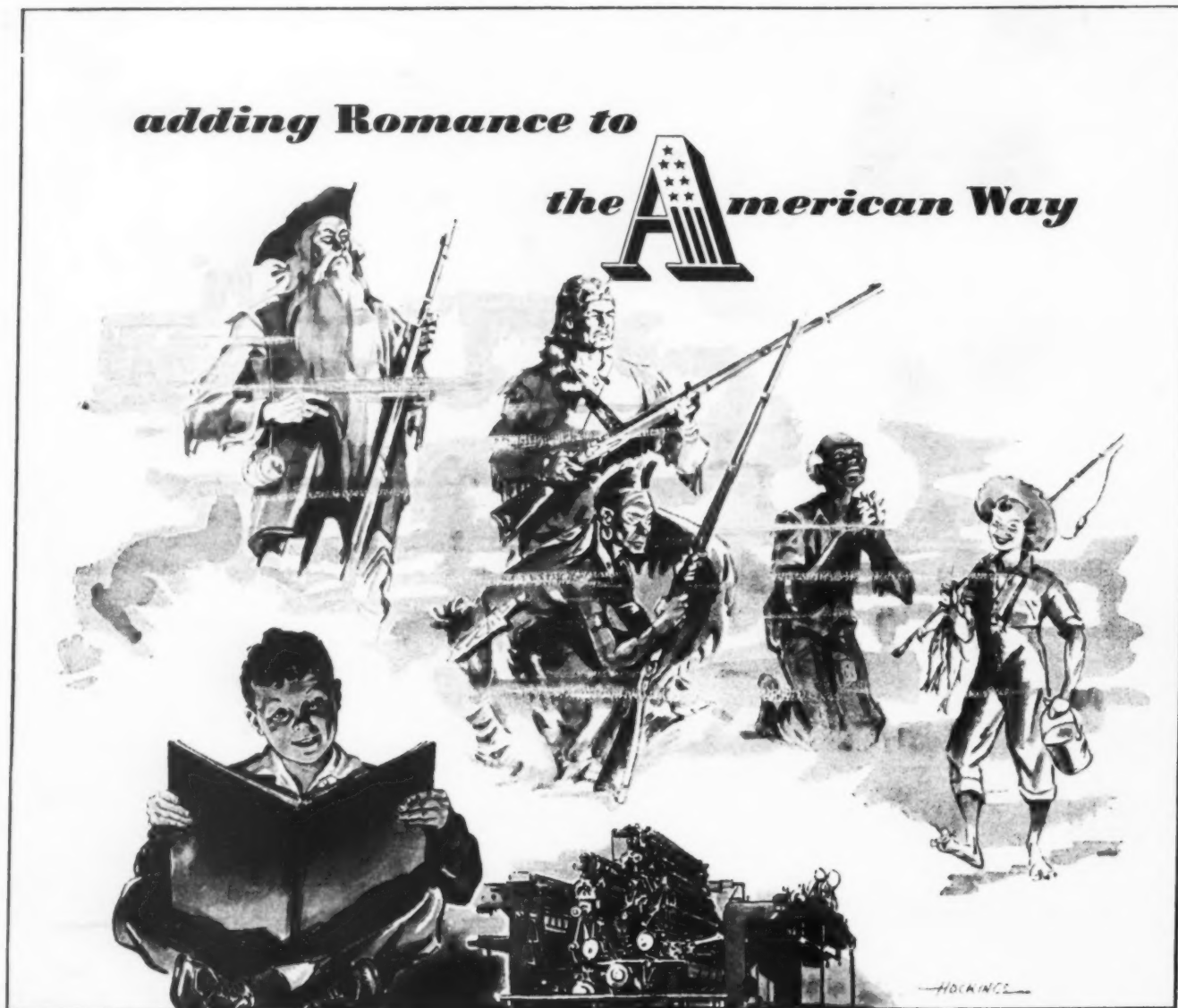
THE MARTIN CANTINE COMPANY, Saugerties, N. Y.

Specialists in Coated Papers since 1888

***Cantine's* PRECISION COATED PAPERS**

adding Romance to

the **A** *merican Way*



We took them joyously into our hearts just as soon as we learned to read—those delightful character creations, Huck Finn, Uncle Tom, Rip Van Winkle, and others. To us they actually lived and added romance to our lives. They shaped our ideals to wholesome patterns. The introduction of these fancied heroes into our American way of living, and the intermingling of their exploits with our emotional growth, can be traced conclusively to one thing—the initiative of the PRINTER. All thinking, all writing, needs a vehicle of transmission. Newspapers, magazines, and edition books carried American literary idols into millions of homes and hearts. National life was influenced by it. Progress was accelerated. The cultivation of intelligence by the press, a golden rule of liberty, can be thanked for America's greatness. Opportunities will never cease, and printers, perpetually resourceful, will enact their greatest role in tomorrow's new demands.

NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8½" x 11") of detailed description and information on every government



public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City.

HARRIS · SEYBOLD · POTTER · COMPANY

HARRIS DIVISION

CLEVELAND 3, OHIO
MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS
AND GRAVURE PRINTING MACHINERY • • • • •

SEYBOLD DIVISION

DAYTON 7, OHIO
MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS